





*A Complete System  
of  
LATIN PROSODY*

for the use of  
SCHOOLS, COLLEGES AND PRIVATE LEARNERS

BY

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NEW EDITION

NOBLE AND NOBLE, *Publishers*  
76 Fifth Avenue New York

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NOBLE AND NOBLE

Printed in U. S. A.

## PREFACE.

AMONG the most highly polished nations, whether of ancient or of modern times, a knowledge of Latin Prosody has ever been regarded as a qualification indispensable to every one claiming the reputation of a classical scholar. And, considering the intimate connection subsisting between the knowledge of a learned language,—particularly of one so marvellously metrical as the Latin,—and that of its Prosody, this cannot seem strange: because without the latter the former is in some degree unattainable, or at least imperfect.

With the single exception of the Greek, probably no language in the world can boast a versification approximating that of the stately Roman. In beauty, sweetness, and melody, it is unrivalled; in the admirable arrangement of its vowels and consonants, it is the perfection of art; while the harmonious and ever-varying recurrence of long and short syllables (in strict accordance with the nicest principles of music) has rendered Latin verse, for more than two thousand years, the purest standard of rhythmical and poetic excellence. To the most casual observer, then, it must be evident that a knowledge of the Prosody regu-

lating the accentuation as well as the pronunciation of this rich, majestic, and mellifluous tongue is, with the classical scholar, not merely a matter of choice, but of necessity.

No one certainly can pretend to *fully* understand a language which he cannot correctly read; but no one can read the sonorous and musical language of ancient Rome without a thorough acquaintance with its Prosody; it thence follows that a knowledge of the latter is indispensable to a proper understanding of the former, yet how many are found among those calling themselves classical scholars, who can scarcely read a page in Virgil or Horace, much less of Homer, without perpetrating as many Prosodial blunders as there are lines—yea, words—in the page! Why is this? Why of all countries in the world should the United States, with the reputation of possessing the greatest number of colleges in proportion to the population, suffer the imputation of producing the worst Prosodians? Because in the United States, of all countries of the world, the Prosody of the learned languages has not received the attention which its importance demanded, or the more finished classical studies of other countries required of either professors or students. Another cause consequent on this, the general incompetence of teachers to impart a proper knowledge of its rules or their application, has probably proved more injurious to this branch of classical literature than any other, in numberless instances amount-

ing to its partial neglect or even total desuetude; for men too often affect to despise or undervalue what they cannot appreciate or do not understand. From these and various other causes,<sup>1</sup> not forgetting that too operative, utilitarian, *cui bono* principle, which bears so powerful a sway over all studies and pursuits on this side of the Atlantic, the cultivation of this elegant acquirement has never received a due share of encouragement in the United States.

With the exception of two treatises by Professor Anthon, there has been no work deserving of the name published in this country. One of these, however, was little more than a republication of the well-known work written in Latin by the learned Jesuit Alvarez, with a translation of the rules and some few trifling corrections and improvements; the other, if not a more useful, is a far more elaborate production, every way creditable to Professor Anthon's high reputation as a profound scholar and an accomplished Prosodian.

But to the compiler as well as to many other classical teachers, this latter, although a work of great merit and laborious research, has always appeared defective in two great essentials; viz., *comprehensive brevity* and *educational permanency*, both in its details and mode of teaching. (1) In "comprehensive brevity"—a quality indispensable to all elementary works—the rules and examples are divided, broken up, and scattered

<sup>1</sup> Enumerated in the course of the work.

into portions so far apart that before the pupil has arrived at the end of the rule and examples, the commencement is not unfrequently forgotten; (2) in “*educational permanency*”—a quality of paramount necessity to the pupil—the mode adopted of giving the rules in English only, and in isolated paragraphs or sentences, often too loosely paraphrased, is not calculated to leave a permanent impression on the memory, which requires the objects presented for its retention, in a form more tangible as well as more impressible.

Here the superiority of Latin Rules is manifest, presenting *within the shortest space, in regular Hexameter verse, and in form calculated to leave an indelible impression on the mind of the learner*, all that is requisite for the clear understanding of each rule and its various exceptions.

To attempt in any other way to teach Latin Prosody soundly, and with a view to permanent retention, must, in the vast majority of cases, ever prove abortive; and in the course of the compiler's experience, for more than twenty years as a teacher of classics, as well in Europe as in America, he has never met a good Prosodian, who had not been taught in this manner—by rules brief but comprehensive, written in Latin Hexameter verse, with (or without) a translation in the vernacular.

In the compilation of the present work, the author has taken care to adapt it to either method,—that of teaching Latin Prosody by Latin rules only or by English,—whereas the translation ap-

pended to each rule will suit the purpose of those who may prefer the latter; so that the advocates of either can adopt that of his choice, or, following the *crede-experto* advice of the compiler, make use of both united.

The plan of the work is, nevertheless, different from any hitherto published, and, as it is believed, an improvement on all preceding compilations, whether in Europe or in America. Wishing to render it as easy and as intelligible as possible to the tender capacity of youth, as well as to raise it by regular gradation to the capacity and comprehension of the more advanced, the compiler has, after giving each rule in Latin Hexameter verse, followed in a sufficiently literal translation: (1) exemplified not only the rule but its various exceptions and observations by *single words* only, without at this stage embarrassing the student by examples in Hexameter or any other kind of verse; (2) he has given *Promiscuous Examples*—still by single words—for exercising the learner in the rule under consideration as well as on all the preceding rules without anticipating any subsequent; (3) he has, for each rule, exception, and observation, given *Examples in Composition*, or in combination of feet, Hexameter<sup>1</sup> throughout (save in two or three unavoidable instances); and (4) after the pupil will have, in this manner, gone through,

<sup>1</sup> Any other species, until the pupil had read and studied the sections on *Metre*, *Versification*, and *Different Kinds of Verse*, being deemed anticipatory and irrelevant.

not only the *Rules of Quantity*, but the *Figures of Prosody* and the sections treating of *Metre*, *Versification*, and the *Different Kinds of Verse*, the compiler has given at the end a **SUPPLEMENT** or **RECAPITULATION**, containing examples of *all* the *Rules of Quantity*, *Figures of Prosody*, and *Different Kinds of Verse* requisite to test the pupil's progress at the conclusion of the work.

In the text, little has been admitted not pertinent to the rule under consideration; in order that the student, having nothing to unsettle his eye or distract his attention, may afterwards more profitably peruse the illustrations, derivations, or remarks thrown into the notes in the margin. By the time the pupil has gone regularly through this work, if carefully directed by a judicious teacher, it may with all confidence be asserted that he will have acquired a better, more extended, and enduring knowledge of the subject than by any other compilation extant.

The object of the compiler has been to collect within the shortest space what his own experience had long felt to be a desideratum, — *A Compendious but Complete System of Latin Prosody*, embracing all that is necessary to impart a correct knowledge of this elegant branch of classical study, — in one word, to constitute *the easiest, the best, the most concise, and yet the most comprehensive Latin Prosody ever published*.

How far he has succeeded, remains with the public voice to determine.

## REVISER'S PREFACE.

THE revision of Casserly here presented to the public aims at brevity and clearness.

The rules of Prosody, formulated by Alvarez, and somewhat modified by Casserly, have been, in some instances, altered so as to be more comprehensive though not less brief, and simple as well as elegant.

The many typographical errors of former editions have been removed, and the work, so well known and deservedly esteemed, made more useful to the classical student.

By adding a list of Latin Poets with an estimate of their merits as metrical authors, the publishers have greatly enhanced the value of the work.

A few notes in an Appendix may be of some interest (p. 158). The reviser, while calling to mind, "Humanum est errare," hopes that his humble efforts may not have been in vain.

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# LATIN PROSODY.

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## SECTION I.

PROSODY<sup>1</sup> is that part of grammar which treats of: 1st, *Accent*; 2d, *The Length or Quantity of Syllables*; 3d, *The Correct Pronunciation of Words*; 4th, *The Different Species of Verse*; and 5th, *The Rules of Metrical Composition*.

Letters are divided into vowels and consonants. The vowels are six: A, E, I, O, U, Y. From these are formed nine diphthongs: Æ, AI, AU, EI, EU, œ, YI, OI, UI; as in *Præmium*, *Maia*, *Aurum*, *Hei*, *Europa*, *Pœna*, *Harpyia*, *Troia*, *Quis*. Some of these, however, are not, strictly speaking, proper diphthongs.

Consonants are divided into mutes and semivowels. The mutes are eight: B, C, D, G, K, P, Q, T. The semivowels are likewise eight: F, L, M, N, R, S, X, Z. Of these semivowels, four, viz., L, M, N, R, are called liquids, because they easily flow into, or, as it were, *liquefy* with other letters<sup>2</sup> or sounds. F before the liquids L and R

<sup>1</sup> From two Greek words: *πρός*, "according to," and *ῳδή*, "song or melody."

<sup>2</sup> With the mutes, for instance, when preceding them in the same syllable.

has the force of a mute. Two of the semivowels are also called *double letters*, X and Z: the X being equivalent to CS, GS, or KS; and Z having the force of DS or SD. The letter H is not regarded in prosody as a letter or consonant, but as a mere aspirate or breathing. The letters I or J, and U or V placed before vowels, are regarded as consonants: as, *Janua, Jocus, Vita, Vultus*.

U generally loses its force after Q, and sometimes after G and S; as, *Aqua, Lingua, Suadeo*: being, in some measure, absorbed by, or liquefied into, the letter preceding. It sometimes, however, retains its force; as, *Exiguus*.

## SECTION II.

### OF ACCENT.<sup>1</sup>

Accents in Latin were little marks placed over words to direct or distinguish the tone or inflection of the voice in pronunciation. During the flourishing state of the language, these tones or inflections were not marked in books; because the Romans, to whom usage and practice had made them at once both natural and familiar, did not require the aid of any such accentual guidance to the proper enunciation of their native tongue: *Exempla eorum tradi scripto non possunt*—says Quintilian. They were invented in after times to fix the pronunciation and render its acquisition easy to foreigners.

<sup>1</sup> From *accentum*, wh. fr. *accino*, “I sing to,” or “in concert with.”

Of these accents there were three: viz., the *acute*, marked thus ('); the *grave*, thus (˘); and the *circumflex*, thus (˘), being the junction of the other two. The *acute* was also called *āpsis*, because it elevates the syllable, as, *dōminus*; the *grave*—which is in reality the absence or privation of accent—is called *θēsis*, because it sinks or depresses the syllable, as, *doctē*;<sup>1</sup> while the *circumflex* both elevates and depresses it, as, *amāre*.

These accents, being invented solely to mark the tone, elevation, or depression of the voice, were not regarded as signs of the quantity of syllables whether long or short. In modern typography they have—an occasional use of the *circumflex* excepted—been long generally omitted; yet as the reading or the recitation of the Latin language is (or at least ought to be), in some degree, regulated by their influence whether marked or not, it has been considered necessary to give a few short rules for their application.

#### MONOSYLLABLES,

i. If long by nature, are always supposed to have a *circumflex*; as, *flōs*, *spēs*, *ōs (oris)*, *ā*, *ī*: if short by nature or long by position, they are considered to have an *acute*; as, *vīr*, *ōs (ossis)*, *fāx*, *mēns*.

<sup>1</sup> The last syllable of Latin words (in dissyllables, etc.) never admits the *acute* or *circumflex* unless for the sake of distinction between words similar in orthography but different in meaning; as, *ergō*, “on account of,” to distinguish it from *ērgo*, “therefore”; or *ponē*, “behind,” from *pōne*, the imperative mood of *pōno*. The *grave* is, however, supposed to be placed over the last syllable of all words, dissyllables, etc., not thus excepted.

## DISSYLLABLES,

2. Having the first syllable long by nature and the second short, have the *circumflex* on the first; as, *Rôma*, *flôris*, *lûna*; but if the first syllable is short by nature or long by position, it takes the *acute*; as, *hômo*, *pârens*, *însons*.

## POLYSYLLABLES,

3. With the penultimate long and the ultimate short, require a *circumflex* on the former; as, *Românuſ*, *Imperâtor*, *Justiniânuſ*. If both penultimate and ultimate be long, the penultimate takes the *acute*; as, *paréntes*, *amavérunt*: if the penultimate be short, then the antepenultimate<sup>1</sup> has the *acute*; as, *dôminuſ*, *hómines*, *Virgiliuſ*.

EXCEPTION. Words compounded with *enclitics*, such as the particles, *que*, *ne*, *ve*, and some prepositions, as *cum*, most commonly throw the accent on the last syllable preceding the adjunct particle or preposition; as, *ámat*—when followed by an enclitic—becomes *amátque*, so also, *lachrymânsve*, *probétnē*; *nóbis* becomes *nobíscum*, *quibúscum*, etc.

OBSERVATION. It may, nevertheless, admit of some doubt if this exception can hold good, unless

<sup>1</sup> No mark or accent in Latin can be placed farther back than the antepenultimate, because if three, four, or more syllables were to follow the accent—as, *pérficeremus*, *Constantinopolis*—they would come so huddled or confusedly heaped on one another as to be undistinguishable in cadence by the ear, which, as Cicero remarks, cannot well determine the accent unless by the last three syllables of a word, in the same way as it determines the harmony of a period, by the last three words in the sentence.

where the penultimate is long ; for instance in this line from Ovid, —

*Prónaque cum spectent animalia cætera terram, —*  
the accent must fall on the first, not on the last, syllable of *Próna*, contrary to the commonly received opinion on the power of the enclitics to attract the accent. Various similar examples abound in the classics.

The foregoing are the only rules for accentuation, as laid down by the old Roman grammarians, that have reached our times, and which can, with any regard to classical accuracy or elegance, be safely recommended to the attention of the student. As to the barbarous practice of attempting to anglicize the venerable and majestic languages of Greece and Rome by reading them according to the laws and principles of modern English accent, it is so absurd in the inception, so subversive of all beauty, melody, and accuracy in recitation of the classic authors, and so utterly destructive of all distinction between accent and quantity as to deserve universal reprobation.

### SECTION III.

#### OF THE QUANTITY OF SYLLABLES.

Quantity is distinct from accent, though not inconsistent with it. The former denotes the period of time occupied in pronouncing a syllable, the latter is used to signify a peculiar tone, as above

described, by which one syllable in a word is distinguished from the rest. The one is length or continuance, whether long or short, the other is elevation or depression of sound, or both.<sup>1</sup>

<sup>1</sup> In the great majority of the Classical Institutions throughout the United States, it is to be regretted that the practice of reading the ancient authors according to accent alone—not, however, the accent of the old Romans, but *modern English accent!*—instead of by quantity, prevails to an extent likely to prove injurious to the best interests of elegant literature. What, for instance, can be more irreconcilable to classical purity of taste or correctness than to find in some of the most popular Latin grammars of the country rules laid down in which the pupil is gravely instructed to pronounce the *i* in *parietes* and *mulieres* LONG! because “it is accented and comes before another vowel!” and the *i* in *fides* also LONG! because “it comes before a single consonant!” and this, although he (the pupil) must then, or shortly, know, that, in accordance with the very first rule in his prosody, “A Vowel before a Vowel is short,” and by another rule that “Derivatives must follow the quantity of their Primitives”; and that in the entire *Corpus Poetarum* he will not find a single instance in which the *i* in any of these words is otherwise than short? Is it then a matter of wonder to find so few classical scholars in the United States, taught in this preposterous manner, who can read a page of Homer or Virgil prosodially? Their incompetence is the inevitable result of the perverted mode of teaching adopted *ab linine*: inconsiderately endeavoring to reduce the laws of a dead language which have been ascertained and fixed for centuries to those of a living and variable language whose very accentuation and pronunciation are yet in a state of transition; neither unchangeably fixed nor unalterably ascertained. Instead of rationally teaching their pupils to read the exquisitely beautiful and wonderfully metrical language of Greece or of Rome agreeably to its own laws and principles, as well of quantity as of accent, most of our cisatlantic Professors endeavor with more than Procrustean ingenuity (qu. cruelty?) to stretch or shorten it to the shifting standard of their own immature and imperfect vernacular! Would that these gentlemen were more observant of the advice given by the great Roman orator: *Atque ut Latinè loquamur, non solum*

The length or quantity of a syllable then is the duration of time occupied in pronouncing it. A syllable is either *short*, *long*, or *common*. The length or quantity of syllable is marked, as in the word *āmābō*, of which the first syllable is short, the second long, and the third common. A *short* syllable is pronounced rapidly; as, *concido*, *lēgērē*. A *long* syllable is pronounced slowly; as, *concido*, *sedāre*. Hence, in the language of prosodians, a short syllable is said to have *one time* and a long syllable *two times*. A *common* or *doubtful* syllable is that which in poetry is sometimes *long* and sometimes *short*; as, *ītalus* or *ītalus*, *Papȳrus* or *Papȳrus*, *Vaticānus* or *Vaticānus*, etc.

The quantity of syllables is determined either by established rules or the authority of the poets. The last syllable of a word is called the *ultimate*; the last but one, the *penultimate*; the last but two, the *antepenultimate*; and the last but three, the *præantepenultimate*.

**RULE I.**

Vocalem breviant, alia subeunte, Latini.

Produc, ni sequitur R, *fīo*, et nomina quintæ<sup>1</sup>

Quæ geminos casus, *E* longo, assumit in *-ēi*,

videndum est, ut et verba efferamus ea quæ nemo jure reprehendat; et ea sic et casibus, et temporibus, et genere, et numero conservemus, ut nequid perturbatum ac discrepans aut præposterum sit; sed etiam lingua, et spiritus, et vocis sonus est ipse moderandus. — *De Orat.* lib. iii.

<sup>1</sup> Read: Produc, ni sequitur Rho, etc.

Verum *E* corripiunt *fidēque*, *spēque*, *rēque*.  
*-īus* commune est *vati*, tardatur *alīus*,  
*Alterīus* brevia; *Pompēi* et cætera produc,  
Et primæ patrium cum sese solvit in *-āī*;  
Protrahiturque *ēheu*, sed *īo* variatur et *ōhe*.  
Nomina Græcorum certâ sine lege vagantur:  
Multa etenim longis, ceu *Dīus*, *Dīa*, *Thalīa*,  
Quædam autem brevibus, veluti *Symphonīa*, gau-  
dent,  
Quædam etiam variant, veluti *Dīana*, *Dīana*.

A vowel before another vowel or a diphthong is short; as, *pūer*, *patriā*; or before *h* followed by a vowel; as, *nīhil*.

EXCEPTION 1. A vowel before a vowel is long in all the tenses of *fio*; as, *fīebam*, unless where the vowel is followed by *r* (or rather by *er*); as, *fīerem*.<sup>1</sup>

EXCEP. 2. The genitives and datives singular of the fifth declension make *e* long before *i*; as, *diēi*: except the *e* in *spēi*, *rēi*, *fidēi*. In the last two words it is sometimes long; as, *rēi*, *fidēi*.

EXCEP. 3. Genitives in *ius* have the *i* long in prose, but common in poetry; as, *uniūs*; the word *alterīus* however has the *i* always short; *alīus* always long — being formed by Crasis<sup>2</sup> from *aliūs*.

<sup>1</sup> Carey in his translation of the Latin rule says: "When *r* follows, the *i* is usually short;" and adduces five decisive examples where it is long; so that it may, in some degree, be regarded as common. In no species of Dactylic verse can it ever be found long.

<sup>2</sup> Derived from *κρᾶσις* (fr. *κρᾶω*, or *κρᾶννυμι*), "a mingling" — in grammar — "a blending of two letters into one."

EXCEP. 4. Proper names, as, *Cātius, Pompeiūs*, have the vowel *a* or *e* long before *i*; the *a* is also long in the old genitives and datives, *aulāi, terrāi*.

EXCEP. 5. In *ōhe* and *Dīana*, the vowel in the first syllable is common: in *ēheu* and *Io* [a proper name] it is long; but *io*, the interjection, follows the general rule.

EXCEP. 6. In many other words derived from the Greek, a vowel, though immediately followed by another, is long; as, *Orīon, āer*.

☞ Foreign or barbarous words introduced into the Latin language are not subject to any inviolable rule. Prudentius lengthens the first *a* in *Baal*, while Sedulius shortens it. Sidonius lengthens the penultimate vowel in *Abraham*, while Arator shortens it. Christian poets also make the *a* before *e* in *Israel, Michael, Raphael*, etc., etc., sometimes long, and sometimes short.

#### EXAMPLES FOR PRACTICE—BY SINGLE WORDS.

*On Rule.*—*Audiſſe, aurēæ, mihi.* *On Exceptions.*—1. *fīunt, fīerent;* 2. *speciēi, diēi;* 3. *totiūs, nulliūs;* 4. *Vultērus, Grātus, pictār;* 5. *ōhe, ēheu;* 6. *Clīo, chorēa.*<sup>1</sup>

#### EXAMPLES IN COMPOSITION.

*Rule.*—*Conſciā mens recti famē mendaciā ridet.*

Ovid.

*Musa, mihi causas memora; quo numine lāeso.*

Virg.

<sup>1</sup> The *e* in *chorēa* is common.

Exc. 1. *Omnia jam fient, fieri quæ posse negabam.* Ovid.  
 2. *Nunc adeo, melior quoniam pars acta diēi.* Virg.  
 3. *Navibus, infandum! amissis, unīus ob iram.* Virg.  
 4. *Aulāi in medio libabant pocula Bacchi.* Id.  
 5. *Exercet Dīana choros, quam mille secutæ.* Id.  
 6. *Pars pedibus plaudunt chorēas et carmina dicunt.* Id.

## RULE II.

*Of Diphthongs and Contracted Syllables.*

Omnis diphthongus, contractaque syllaba longa est.  
*Præ* vocalem in composito præiens breviatur.

Every diphthong and syllable formed by contraction are long; as, *āurum*, *cōgo* [from *co-ago*].

EXCEP. *Præ* immediately before a vowel in a compound word is generally short; as, *præ-acutus*.

## EXAMPLES FOR PRACTICE—BY SINGLE WORDS.

*On Rule.* *Āeneas*, *cōlum*, *nēmo* [from *nehemo*].

*On Excep.* *Præ-ustus*, *præ-eunt*.

*Promiscuous Examples on this and the preceding Rule.*

*Ānēas* [2, 1 Gr.], *vitæ* [2], *meridiēi* [1, 1], *fīemus* [1], *āonides* [Gr. 1], *prælia* [2, 1], *fūit* [1], *præ-eo* [2], *spēi* [1], *jūnior* — from *jūnior*, wh. fr. *jūvēnior* — [2].

## EXAMPLES IN COMPOSITION.

Rule. *En Priamus! sunt h̄ic etiam sua pr̄æmia laudi.* Virg.

*Bis gravidos cōgunt fētus, duo tempora messis.* Id.

Ex. *Famque novi pr̄æeunt fasces, nova purpura fulget.* Clau.

## RULE III.

## Of Position.

Vocalis longa est, si consona bina sequatur,  
Aut duplex, aut *I* vocalibus interjectum.

A vowel before two consonants in the same word or syllable is long by position;<sup>1</sup> as, *terrā*. The same effect is produced by two consonants in different words; as, *pēr me*; also when the vowel comes before a double consonant [x or z]; as, *judēx, gāza*; or before the letter *j*; as, *mājor, hūjus*.<sup>2</sup>

EXCEP. 1. The compounds of *jugum* have the *i* short before *j*; as *bījugus, quadrijugus*.

EXCEP. 2. A short vowel at the end of a word, preceding another word beginning with *x* or *z*, re-

<sup>1</sup> That is, by being *so* situated, although naturally short.

<sup>2</sup> Not because *j* is a double consonant, or indeed in this situation any consonant at all, but because joined with the preceding vowel it constitutes a diphthong, both in pronunciation and quantity. Moreover, many words of this formation, which were originally written and pronounced in three syllables, as *hu-i-us*, coalescing into dissyllables, the first syllable became a diphthong. *J* in any other situation is regarded as a consonant, and appears to have been pronounced by the Romans like *y* in English.

mains short; as, *litoră Xerxes*; *nemorosă Zacynthos*.

EXCEP. 3. A short vowel at the end of a word, preceding another vowel beginning with *sc*, *sm*, *sp*, *sq*, *st*, *scr*, etc., sometimes remains short, but is generally made long; as, *undē sciat*; *liberă sponte*; *sæpē stylum*—*nefariā scripta*; *complerē spatium*; *gelidā stabula*.

OBSERVATION. The letter *h* not being regarded in prosody as a letter has no influence, either in the beginning, middle, or end of a word, on the preceding short vowel; as, *ădhuc*—nor, at the beginning of a word, does it, like a consonant, preserve the final vowel of the preceding word from elision; as, *Icare haberet*—where the final *e* of *Icare* is elided.

#### EXAMPLES FOR PRACTICE—BY SINGLE WORDS.

*On Rule.* Mōrs, rāptum, tēndēns, āt pius; pāx, horizon. *On Excep.* Bījugis, jură Zaleucus, Agilē studium.

*Promiscuous Examples.* īstāūrat [3, 2], ītonūit [3, 1], hūjus [3], posūisse [1, 3], Thalīa [Gr. 1], facīēi [1], erāt mīhi [3, 1], fieri [1], pērfidīa [3, 1], gāūdīa [2, 1], ēxpērtum [3, 3].

#### EXAMPLES IN COMPOSITION.

Rule. *Sacra suōsque tibi cōmmēndāt Trōja penates.*

Virg.

*Sūb juga jām Serēs, jam bārbarus īset Arāxes.*

Luc.

Exc. 1. *Centum quadrijugos agitabo ad flumina currus.* Virg.  
 2. *Jam medio appareat fluctu nemorosă Zacynthos.* Id.  
 3. *Sæpē stylum vertas, iterum quæ digna legi sint.* Hor.  
*Ferte citi ferrum; date telā; scandite muros.* Virg.  
 Obser. *Oro, si quis ādhuc precibus locus, exue mentem.* Id.  
*Partem opere in tanto, sineret dolor Icare<sup>1</sup> haberes.* Id.

## RULE IV.

*Of the Mute and Liquid, or Weak Position.<sup>2</sup>*

Si mutam liquidamque simul præeat brevis una,  
 Contrahit orator, variant in carmine vates.

A short vowel preceding a mute and a liquid—both in the following syllable—is common in poetry, but short in prose; as, *āgris* and *āgris*; *pātrem* and *pātrem*; *volūcris* and *volūcris*.

OBSERV. This rule requires the concurrence of three circumstances: viz., 1st, the vowel must be naturally short; thus, because the *a* in *pāter* is short by nature, the *a* in *pātris* is common,<sup>3</sup> in ac-

<sup>1</sup> E in *Icare* is elided.

<sup>2</sup> *Debilis Positio*, as the position formed by a mute and a liquid, is called by Prosodians.

<sup>3</sup> The lengthening of the vowel in poetry may be rendered more familiar to the youthful student by causing him to pronounce the words in separate syllables; thus, *pāt-ris*, *inēg-ra*, *pharēt-ram*; so

cordance with the rule; but the *a* in *mātris*, *ācris*, is always long, being long by nature in *māter* and *ācer*; 2d, the mute must precede the liquid; as, *pharetra*; because, if the liquid stand before the mute, the vowel preceding, though naturally short, is always long; as, *fērt*, *fērtis*; 3d, both mute and liquid must belong to the same syllable; as, *medio-cris*, *mulie-bris*: because, if the mute and liquid belong to different syllables, the preceding short vowel necessarily becomes long by position; as, *āb-luo*, *quamōb-rem*.<sup>1</sup>

#### EXAMPLES FOR PRACTICE—BY SINGLE WORDS.

*On Rule.* *Tenēbræ*, *locūples*, *tonītrua*; — in *poetry*. *On Observation.* *mātres*, *fērtis*, *ārtis*.

*Promiscuous Examples.* *Sēd dixit* [3, 3],  
*vīrginēāē* [3, 1, 2], *mājor* [3], *ēhēū*  
[1, 2], *Cālliopēa* [3, 1, Gr.] *pātris* [4], *Protēū* [2],  
*mālo* — fr. *māgis* *vōlo* — [2], *āurēum* [2, 1],  
*Arāxes* [3], *ōhe* [1], *prāēoptat* [2, 3].

*NOTE.* A short vowel at the end of a word frequently remains short, although the next word should begin with two or three consonants, as, *fastidirē*: *Strabonem*.

#### EXAMPLES IN COMPOSITION.

*Rule.* *Et primo similis volūcri, mox vera volūcris.*  
Ovid.

that the halt of the voice produced by throwing the consonants into different syllables must be counted into the time of the preceding syllable, and will consequently render it long.

<sup>1</sup>See Appendix, 1.

Rule. *Natum ante ora pātris, pātrem qui obtruncat ad aras.* Virg.

Obser. *Pars leves humero pharētras, et pectore summo.* Id.

*Dixit, et in sylvam pennis āblata refugit.* Id.

Note. *Linquimus, insani ridentes præmiā scribæ.* Hor.

#### RULE V.

#### Of Derivative Words.

Derivata, patris naturam, verba sequuntur.

*Mōbilis et fōmes, lāterna ac rēgula, sēdes,*  
Quamquam orta e brevibus, gaudent producere pri-  
mam :

*Corripiuntur ārista, vādum, sōpor atque lūcerna,*  
Nata licet longis. Usus te plura docebit.

Words derived from others usually follow the nature or quantity of the words whence they are formed; as, *ānimōsus* from *ānimus* [but *ānimatus* fr. *ānimā*<sup>1</sup>], *fācundus* from *fāri*, *īrācundus*, from the obsolete verb *īro*, *īrāre*.

EXCEP. 1. *Mōbilis, fōmes, lāterna, rēgula*, and *sēdes* have their first syllable long, although derived from words which have the same syllable short; viz., *mōveo*, *fōveo*, *lāteo*, *rēgo*, and *sēdeo*.

EXCEP. 2. *Ārista, vādum, sōpor*, and *lūcerna* have their first syllable short, although derived

<sup>1</sup> The distinction between *animus* and *anima*, although both derived from the same Greek origin, should be kept in view by the learner. *Sapimus animo*; *fruimur anima*; *sine animo*, *anima est debilis*.

from *āreo*, *vādo*, *sōpio*, and *lūceo*, in which the first syllable is long. Familiarity with the classic writers will furnish more numerous examples of these apparent anomalies.<sup>1</sup>

NOTE. The entire class of verbs in *urio* called *Desideratives*, have the *u* short, although derived from the future participle in *ūrus*, of which the penultima is invariably long; as, *esūrit*, *cœnatūrit*, *scriptūrit*; but, indeed, the derivative and compound words, that deviate from the quantity of their primitives, are too many to be enumerated, and too unconnected to be reduced into classes.

#### EXAMPLES BY SINGLE WORDS.

*On Rule.* *Lībido* [fr. *lībet*], *līcentia* [fr. *līcet*], *lēgebam* [fr. *lēgo*], *lēgeram*, *lēgissem* [fr. *lēgi*].

*On Excep. 1.* *Mōbilis* [fr. *mōveo*], *sēdes* [fr. *sēdeo*].

*Excep. 2.* *Vādum* [fr. *vādo*], *lūcerna* [fr. *lūceo*].

*On Note.* *Partūrio* [*ūrus*].

*Promiscuous Examples.* *Fīnitimus*—fr. *fīnis* [5], *mōlēstus*—fr. *mōles* [5, 3], *sālūbris*—fr. *sālus*, *salūtis* [5, 4], *genētrīx* [4, 3], *Æææ* [2], *Eūbēa* [2], *lītanīa* [5, 1], *ēxīmīæ* [3, 5, 1, 3], *cōhārēnt* [1, 2, 3], *cūrūlis*—fr. *cūcūrri*, *perf.* of *cūrro* [5].

<sup>1</sup> Many of these are, however, only apparent anomalies; perhaps it might be said so of all, were we better acquainted with the early state of the Latin language and the forgotten dialects on which it was founded. Thus, instead of saying that *fōmes* comes from *fōveo*, we should derive it from the supine *fōtum*, formed by contraction and syncope from *fōvītum*; so, also, *mōbilis* should be derived not from *mōveo*, but from *mōtum*, formed in like manner from *mōvītum*; and so of others.

## EXAMPLES IN COMPOSITION.

Rule. *Non formosus erat, sed erat fācundus,*  
*Ulysses.* Ov.

Exc. 1. *Sēdibus optatis gemina super arbore sidunt.* Virg.

Exc. 2. *Alitum pecudumque genus, sōpor altus*  
*habebat.* Id.

Note. *Partiūriunt montes, nascetur ridiculus mus.* Hor

## RULE VI.

## Of Compound Words.

Legem simplicium retinent composta suorum,  
 Vocalem licet aut diphthongum syllaba mutet.  
*Dejēro* corripies cum *pejēro* et *innūba*; necnon  
*Pronūba*; *fatidīcum* et *socios* cum *semisōpītus*;  
 Queis etiam *nihilum*, cum *cognītus*, *agnītus*, hāret.  
 Longam *imbēcillus*, verbumque *ambītus* amabit.

Compound words usually retain the quantity of the simple words whence they are formed; as, *perlēgo*, *admōnet*, *consōnans*, have the middle syllable short, agreeably to the quantity of the corresponding syllable of their primitives, *lēgo*, *mōnet*, *sōnans*; while *perlēgi*, *remōtus*, *ablātus*, have the penultima long, because it is long in *lēgi*, *mōtus*, *lātus*, whence derived.

The quantity of the simple words is generally preserved in the compounds, although the vowels be changed in the derivation; as, *concīdo*, *occīdo*, from *cādo*; *elīgo*, *selīgo*, from *lēgo*; *excīdo*, *occīdo*,

from *cēdo*; *allīdo* from *lēdo*; *obēdio* from *āudio*, etc., etc.

EXCEPTIONS. *Dejēro*, *pejēro*, from *jūro*; *innūba*, *pronūba*, from *nūbo*; *fatidīcus*, *maledīcus*, *causidīcus*, *veridīcus*, from *dīco*; *semisōpītus* from *sōpītus*; *nīhīlum* from *ne hīlum*; *cognītum*, *agnītum*, from *nōtum*; *imbēcīllus* from *bāculus* or *bāllum*; *ambītus*, the participle from *ambīo*, has *i* long, but the substantives *ambītus* and *ambītīo* make it short.<sup>1</sup>

NOTE. *Connubīum* from *nūbo* is generally reckoned common.

#### EXAMPLES BY SINGLE WORDS.

Rule. *Cohībet* [hābet], *imprōbus* [prōbus], *perjūrus* [jūs, jūris], *oblītum* [oblīno], *oblītus* [oblīvīscor], *inīquus* [æquus]. Excep. *Causidīcus*, *maledīcus* [dīco], *cognītum* [nōtum], etc., etc. Note. *Connūbīum* [nūbo].

Promiscuous Examples. *Dēfēro* — fr. dē and fēro — [6, 6], *perhībeo* — fr. hābeo [6], *mācero* — fr. mācer — [5], *nōta* — fr. nōtu — [5], *cīcni* [4], *tērrēnt* [3], *prāeēūnte* [2, 1, 3], *dīs*, for dīs — [2], *specīēi* [1, 1], *dēæ* [1, 2].

#### EXAMPLES IN COMPOSITION.

Rule. *Multa renascentur, quē jam cecīdere*; *cādētque*. Hor.

<sup>1</sup> *Ambītus* should not be derived from *ambīo* but from the supine *ambītum*; while *amītus* and *ambītīo* must be formed from the supine *ambītum*, from the obsolete verb *amb-eo*, *ambītum*. In this manner, can the curious student be taught to explain many of the deviations from the rule.

Rule. *Quandoquidem dāta sunt ipsis quoque fata sepulcris.* Juv.

Exc. *Et Bellona manet te pronūba ; nec face tantum.* Virg.

Note. *Connūbio jungam stabili, propriamque dicabo.* Id.

## RULE VII.

*Of Preterites of two Syllables.*

Præterita assumunt primam dissyllaba longam.  
*Sto, do, scindo, fero* rapiunt, *bibo, findo*, priores.

Preterperfect tenses of two syllables have the first syllable long ; as, *vēni*,<sup>1</sup> *vīdi*, *vīci*, *fūgi*, *crēvi*, etc.

EXCEPTIONS. *Stēti, dēdi, scīdi* [fr. *scindo*], *tūli, bībi*, and *fīdi* [fr. *findo*] have the first syllable short.

NOTE. *Abscīdi* [fr. *cādo*] has the penultima long ; but *abscīdit* [fr. *scindo*] has it short.

## EXAMPLES BY SINGLE WORDS.

Rule. *Mīsi, vīdi, jēci.* Excep. *Stēti, tūli, bībi.*

Promiscuous Examples. *Pērvīcit* [3, 7], cōn-

<sup>1</sup> Agreeably to the theory of many able writers on Philology, most verbs which change the short vowel of the present tense into long *e* of the perfect, had originally a reduplicating perfect ; thus *pango* [*pago*] in the present makes *pēpīgi* in the perfect ; so also *video* made *vīvīdi*, by syncope, *vīzdi*, and by crasis, *vīdi*, *fūgi*, made *fūfūgi*, by syncope, *fūūgi*, and by crasis, *fūgi*; *venio* made *vēvēni*, by syncope, *vēēni*, and by crasis, *vēni*, etc., etc. Other verbs having a long vowel in the perfect underwent a different formation ; thus, *rideo* made *rīdsi*, by syncope, *rīsi*; *mitto* made *mīttsi*, by syncope, *mīsi*, etc., etc.

tūlerūnt [3, 7, 3], dīxīsti [3, 3], ēlēgīa [fr. Gr. ἔλεγεια,—5, 5, 1], fīeri [1], spěi [1], bīberūnt [7, 3].

## EXAMPLES IN COMPOSITION.

Rule. *Cur aliquid vīdi? cur noxia lumina fēci?*  
Ovid.

Exc. *Cui mater media sese tūlit obvia sylva.*  
Virg.

Note. *Abscīdit nostra multum sors invida laudi.*  
Lucan.

## RULE VIII.

*Of Preterites doubling the first Syllable.*

Præteritum geminans primam breviabit utramque;  
Ut *pario*, *pēpēri*, vetet id nisi consona bina;  
*Cædo* *cēcīdit* habet, longā, ceu *pedo*, secundā.

Preterperfect tenses doubling their first syllable make both first and second syllable short; as, *pēpēri*, *tētīgi*, *dīdīci*, *cēcīni*, etc., etc.

EXCEP. 1. The second syllable frequently becomes long by position, the first remaining short according to the rule; as, *mōmōrdi*, *tētēndi*, *cūcūrri*, etc.

EXCEP. 2. *Cēcīdi* from *cædo* and *pēpēdi* from *pedo* have the second long.

## EXAMPLES BY SINGLE WORDS.

Rule. *Cēcīni*, *tētīgi*, *pēpūli*, *cēcīdi*. Excep. 1. *Fēfēlli*, *cūcūrri*. Excep. 2. *Cēcīdi*.

Promiscuous Examples. *Nōvi* [7], *dēdīsti* [7, 3].

ābscīdit [3, 7], māiores [3], vīxīsse [3], licūīsset [1, 3], stēteram [7], pēpūli [8, 8], Arīon [Gr. 1], sēdes — fr. sēdeo — [5], injīcio — fr. jācio — [6, 1].

## EXAMPLES IN COMPOSITION.

Rule. *Tityre, te patulæ cēcīni sub tegmine fagi.*  
Virg.

*Litora, quæ cornu pēpūlit Saturnus equino.*  
Val. Flac.

Exc. 1. *Stella facem ducens multa cum luce cūcūr-  
rit.*  
Virg.

Exc. 2. *Ebrius ac petulans, qui nullum forte cēcīdit.*  
Juv.

## RULE IX.

## Of Supines of two Syllables.

Cuncta supina volunt primam dissyllaba longam.  
At *reor* et *cieo*, *sero* et *ire*, *sino*que *lino*que;  
*Do*, *queo*, et *orta* *ruo*, breviabunt rite priores.

Supines of two syllables, as well as those parts of the verb derived therefrom, have the first syllable long; as, *vīsum*, *mōtum*; *vīsus*, *vīsurus*; *mōtus*, *mōturus*, etc.

EXCEP. I. *Rātum* from *reor*, *cītum* from *cieo*, *sātum* from *sero*, *ītum* from *eo*, *sītum* from *sino*, *lītum*<sup>1</sup> from *lino*, *dātum* from *do*, *quītum* from *queo*, and *rūtum* from *ruo* [with *fūtum* from the obsolete *fuo*, whence *fūturus*] have the first syllable short.

<sup>1</sup> *Oblītus*, “smeared,” from *līno*, must be distinguished from *oblītus*, “having forgotten,” which comes from *oblīviscor*

NOTE. Although *cītum* from *cieo* of the second conjugation has the first syllable short,—whence *cītus*, *concītus*, *excītus*, etc.,—*cītum* from *cīo* of the fourth conjugation has the first syllable long; whence, also, *cītus*, *accītus*, *concītus*, etc., etc. Some Prosodians would have *statum* common; but *stātum* or *stītum* comes from *sto* or *sisto* of the third conjugation, while *stātum* is of the first.

#### EXAMPLES BY SINGLE WORDS.

*Rule.* Mōtum, vīsum, flētum. *Excep.* Rătum, sătum, ūtum, obrătum, cītum [fr. *cieo*].

*Note.* Cītum [fr. *cīo*], cītus, incītus.

*Promiscuous Examples.* Ātrum — fr. āter — [4], āéra [1], sapiēns [1, 3], laūdānt [2, 3], soliūs [1], cāedo [2], pēpērit [8], stātus [9], jēcīsti [7, 3], dēdit [7], tūtūdi [8], ūturus [9].

#### EXAMPLES IN COMPOSITION.

*Rule.* *Lūsum it Mæcenas, dormitum ego Virgiliz-  
usque.* Hor.

*Nascitur et casus abies vīsura marinos.* Virg.

*Exc. 1.* *Cui dātus hærebam custos cursusque rege-  
bam.* Id.

*Note.* *Altior insurgens et cursu concītus heros.* Id.  
*Rupta quies populis, stratisque excīta ju-  
ventus.* Luc.

*Tunc res immenso placuit stātura labore.* Id.

## RULE X.

*Of Polysyllabic Supines.*

*Urum* producunt polysyllaba quæque supina.

-*ivi* præterito semper producitur -*itum*.

Cætera corripias in -*itum* quæcunque supina.

Supines in *utum* [and also *atum* and *etum*] of more than two syllables, as well as all parts of the verb derived therefrom, have the penultima long; as, *solūtum*, *argūtum*, *indūtum* [*amātum*, *deletūtum*].

EXCEP. I. Supines in *itum* from preterites in *ivi* are, in like manner, long; as, *petītum*, *quæsītum*, *cupītum*.

EXCEP. 2. Supines in *itum* from any other preterites have the penultima short; as, *monītum*, *tacītum*, *cubītum*.<sup>1</sup>

NOTE. This exception does not include polysyllabic compounds from supines of two syllables: whereas these compounds retain the quantity of the supines whence they had been formed; as, *obītum* from *ītum*, *abdītum* fr. *dātum*, *insītum* fr. *sātum*, etc.; except *cognītum* and *agnītum* fr. *nōtum*.<sup>2</sup>

## EXAMPLES BY SINGLE WORDS.

*Rule.* *Solūtum*, *indūtum*, *argūtum*. *Excep.* I. *Audītum*, *polītum*, *cupītum*. *Excep.* 2. *Creditum*,

<sup>1</sup> *Recensītum*, usually given as an exception, may be derived from *censio*, *censivi*, and not from *censeo*, *censui*.

<sup>2</sup> See Appendix, 2.

agn̄itum, cub̄itum. *Note.* Cond̄itum, ins̄itum, red̄itum.

*Promiscuous Examples.* Cōnd̄itum — fr. condio — [3, 10], cōnd̄itum — fr. condo — [3, 10], flētus [9], rāsit [7], dirūtum [9], b̄iberūnt [7, 3], hārēntis [2, 3], gāza [3].

#### EXAMPLES IN COMPOSITION.

Rule. *Implet et illa manum, sed parcias, ære minūto.* Juv.

*Lumina rara micant, somno vinoque solūti.* Virg.

Exc. 1. *Exilium requiesque mihi, non fama petita est.* Ov.

*Ne male conditum jis apponatur; ut omnes.* Hor.

Exc. 2. *Discite justitiam moniti, et non temnere Divos.* Virg.

Note. *Morte obīta, quorum tellus amplectitur ossa.* Lucret.

#### RULE XI.

#### Of Prepositions in Composition.

Longa *a, de, e, se, di*, præter d̄rimo atque d̄sertus.  
Sit *R̄e* breve, at r̄efert a res producito semper.

Corripe *Pro* Græcum, sed produc rite Latimum.

Contrahe quæ *fundus, fugio, neptisque neposque,*  
*Et festus, fari, fateor, fanumque* crearunt.

Hisce p̄fecto addas, pariterque p̄ocella, p̄tervus;  
At primam variant p̄pago p̄pino p̄fundo,

*P̄pulso p̄curo, p̄pello; P̄serpina* junge.<sup>1</sup>

Corripe *ab, et reliquas*, obstet nisi consona bina.

<sup>1</sup> See Appendix, 3.

In compound words, the prepositions or particles *a*, *de*, *e*, *se*, *di*, are long; as, *āmitto*, *dēduco*, *ērumpo*, *sēparo*, *dīrigo*.

EXCEP. 1. *Di* in *dīrimo* and *dīsertus* is short.

EXCEP. 2. *Re* is generally short; as, *rēlinquo*, *rēfero*; but *re* in *rēfert*, the impersonal verb [“it concerns”] from the substantive *rēs*, has the first syllable long.

EXCEP. 3. *Pro* is short in Greek words; as, *Prōmetheus*, *Prōpontis*. In Latin words it is usually long; as, *prōcudo*, *prōcurvus*, *prōveho*: except when compounded with the words enumerated in the rule; as, *prōfundus*, *prōfugio*, *prōneptis*, etc., etc.

EXCEP. 4. In the following words the *pro* is doubtful; viz., *prōpago*, *prōpino*, *prōfundo*, etc., as given in the rule.

EXCEP. 5. The prepositions *ab*, *ad*, *in*, *ob*, *per*, and *sub* are short in composition before vowels; as are also the final syllables of *ante*, *circum*, and *super*; as, *ābeo*, *ādero*, *circūmago*, *supēraddo*, etc., etc.

NOTE. *Trans* in composition frequently drops the last two letters, still preserving its proper quantity; as, *trādo* [from *transdo*]; *trāduco* [from *transduco*]. *Ob* and *ab* in like manner, before a consonant,—where they should become long by position,—drop the final letter, still retaining the short quantity; as, *ōmitto* [from *ōbmitto*], *āperio* [from *ābperio*].

## EXAMPLES BY SINGLE WORDS.

*Rule.* Āmisit, dēduxit, dīvisus. *Excep.* 1. Dīrimo, dīsertus. *Excep.* 2. Rētulit, rēditus, rēfert (“brings back”), rēfert (“it concerns”). *Excep.* 3. Prō-  
pontis, prōpheta, prōlogus: prōcessit, prōmisit: prōfundus, prōcella, prōfector, prōfiscor. *Ex-  
cep.* 4. Prōpago, prōpino, prōpulso. *Excep.* 5. Ābesset, ādegit, ābitus, circūmagis, ādmitto, pēr-  
cello.

*Note.* Trāno ċmitto.

*Promiscuous Examples.* Quāsītum [2, 10], rēdī-  
tum [11, 9], ējīciunt [11, 6, 1], rātas [9], sūs-  
tūlerūnt [3, 7, 3], pērēgit [11, 7], vetītum [10],  
dēōsculor [1, 3], dātus [9], audīt [2, 1].

## EXAMPLES IN COMPOSITION.

*Rule.* Āmissos longo socios sermone requirunt.

Virg.

*Exc.* 1. Cede deo dixitque et prælia voce dīremit Id.

*Exc.* 2. Quid tamen hoc rēfert, si se pro classe Pelasga  
Arma tulisse rēfert . . . Ovid.

*Exc.* 3. Qualiter in Scythicā religatus rupe Prōme-  
theus. Mart.

Prōvehimur portu; terræque urbesque rece-  
dunt. Virg.

*Exc.* 4. Sed truncis oleæ melius, prōpagine vites. Id.

*Exc.* 5. Omnibus umbra locis ādero, dabis, improbe,  
pœnas. Id.

*Note.* Pleraque differat, et præsens in tempus ċmit-  
tat. Hor.

## RULE XII.

*Of A, E, and I in compound words.*

Produc *a* semper composti parte priori,  
 Ac simul *e*, simul *i*, ferme breviare memento;  
*Nēquidquam*, produc, *nēquando*, *venēfica*, *nēquam*,  
*Nēquaquam*, *nēquis* sociosque; *vidēlicet* addas.  
*Idem* masculeum produc, *nīmirum* et *ibīdem*,  
*Scilicet* et *sīquis*, *tibīcen*, *bīga*, *quadrīga*,  
*Bīmus*, *tantīdem*, *quīdam* et *composta diei*.  
 Compositum variabis *ubī*; producito *ubīque*.

*A* in the first part of a compound Latin word<sup>1</sup> is long; as, *trādo*, *mālo*,<sup>2</sup> *quāre*, *quātemus*. *E* in the first part of compounds is generally short; as, *liquefacio*, *ēquidem*, *nēfas*, *trīcenti*;<sup>3</sup> in like manner, *i* in the first part of a compound is generally short; as, *omnīpotens*, *causīdīcīs*, *bīceps*, *sīquidem*.

EXCEP. I. *Nēquidquam*, *nēquando*, and the other words enumerated in the rule, with *nēquis*, *nēqua*, *nēquid*, have the *e* long. *Sēmodius*, *sēmestrīs*, *sēdecim*, have the *e* long. *Sēlibra* is short in Martial.

EXCEP. 2. *Idem* (mascul.), *sīquis*, *ibīdem*, *scilicet*, *bīga*, and the other words enumerated, have the *i*

<sup>1</sup> In Greek compounds, the *α* is sometimes long; as, *Neāpolis*; and sometimes short; as, *ādipsos*. These words, however, belong to the rules of Greek Prosody.

<sup>2</sup> In *Mālo*, the *α* — originally short in *māgis* — becomes long in the compound by syncope and crasis; thus, *Mā'volo*, or *Māwolo*, *Maw'lo*, *Mālo*.

<sup>3</sup> And all compounds from *tres* or *tris*; as, *trēdecim*, *trīplex*, *trīformis*, etc.; but the *i* in *trīginta* and its derivatives *trīgesimus*, *trīcenti*, etc., is long, because *trīginta* is not, properly speaking, a compound word, *ginta* being merely a termination.

long; as also, *bīdūm*, *trīdūm*, *quotīdīe*, and other compounds of *dīs*. *Ludīmagīster*, *lucrīfacīo*, *agrīcultūra*, and a few others have the *i* long. *Tibīcen* has the second syllable long, being formed by crasis from *Tibiīcen*; but *Tubīcen* is short according to the rule. The first *i* in *nīmirūm* is also long, the second being long from derivation.

NOTE. The *a* in *eādem* is short, unless it should be the ablative case. Although in *ubīque* and *ibīdem* the middle syllable is long according to the rule, in *ubīcūnque* and *ubīvis* it is common, as in the primitive *ubī*.

#### EXAMPLES BY SINGLE WORDS.

*On Rule.* Quāre, trāductūm, quācūnque; patēfecit, nēqueo, valēdīco; fatīdīcūs, signīfīco, tubīcen.

*Excep.* 1. Nēquaquam, vidēlicet, sēdecim.

*Excep.* 2. Scīlicet, tantīdem, merīdīes, tibīcen.

*Promiscuous Examples.* Unīgēnītūs [12, 5, 5], ābēst [11, 3], gavīsum [10], flētūri [9], tētīgīsse [8, 8, 3], crēvi [7], venūmdāta [3, 6], repūdīum — fr. pūdor — [5, 1], mīgrāntēs [4, 3], rējīce [3], cōlūm [2], pātriāē [4, 1, 2].

#### EXAMPLES IN COMPOSITION.

*Rule.* Quāre agīte ô proprios generatīm discīte cultūs. Virg.

Sāpē petēns Hero, juvēnīs trānāverat undas. Ovid.

Credebant hoc grande nēfas, et morte pian-dūm. Juv.

Rule. *Dum nimium vano tumefactus nomine  
gaudes.* Mart.

*Tum pater omnipotens, rerum cui summa  
potestas.* Virg.

Exc. 1. *Barbara narratus venisse venefica tecum.* Ovid.

Exc. 2. *Omnibus idem animus, scelerata excedere  
terra.* Virg.

Note. *Carities eadem est, eadem violentia vultu.* Ovid.

### RULE XIII.

#### *Of the O, U, and Y in Composition.*

Græcum *O-micron*, prima compôsti corripe parte; *O-mega* produces: ast *T-psilon* breviabis.

*O* Latium in variis breviat vel protrahit usus.

*U* brevia, ut *Locuples*, *Quadruplex*: sed *Jupiter*,  
atque

*Judex*, *iudicium*, primam producere gaudent.

Compound words of Greek origin, and terminating the first member of the compound with the letter *o* (*omicron*), have that letter short; as, *bibliopola*, *Areopagus*, unless where it becomes common or long from position; as, *chirographus*, *Philoxenus*. If the first member of the compound end with *o* (*omega*), the vowel is long in Latin; as, *Minotaurus*, *geographus*. When *y* terminates the first member of the compound, it is generally short; as, *Thrasybulus*, *polypus*; unless rendered common or long by position; as, *Polycletus*, *Polynexa*. *O* in compound Latin words is sometimes long and

sometimes short; as, *quandōque*, *nōlo*, *quōque* (the ablative); *quandōquidem*, *hōdie*, *quōque* (the particle). *U* in similar situations is generally short; as, *locūplex*, *trojūgena*; but *Jūpiter*, *jūdex*, and *jūdiciūm* have the *u* long.

#### EXAMPLES BY SINGLE WORDS.

*Rule.* Argōnauta, Arctōphylax; Hippōcrene, Nicōstratus; geōmetres, lagōpus; aliōquin, utrōbique; Eurȳpylus, Polýdamus; Polýcletus, Polȳxena; quōcirca, quōminus; quandōquidem, duōdecim; quadrūpes, centūplex; jūdicat, jūdex.

*Promiscuous Examples.* Rēcūbāns [11, 6, 3], Dēus [1], fīet [1], glaciēi [1], fēcit [7], illīus [3, 1], āgrēstis [4, 3], ēquidem [12], ādēo [11, 1], Thes-salōnica [13, 6], prōtenus [11], vīx [3], prādīxit [2, 3], ēxtūlit [3, 7], nīmīrum [12, 6], dīus [Gr. 1], fūsos [9], prōcēlla [11, 3], Polȳdorus [13], locūtus [10], īnhūmatus [11, 5], īdem neut. [12].

#### EXAMPLES IN COMPOSITION.

*Rule.* *Hesperios auxit tantum Cleōpatra furores.*

Lucan.

*Nititur hinc Taläus, fratrisque Leōdocus urget.* Val. Flac.

*Nam qualis quantusque cavo Polȳphemus in antro.* Virg.

*Indignor quandōque bonus dormitat Homerus.* Hor.

*Tollit se arrectum quadrūpes, et saucius auras.* Virg.

## ON THE INCREMENTS OF NOUNS.

A noun is said to increase, or have an increment, when any of its oblique<sup>1</sup> cases has a syllable more than the nominative. If the genitive, by whose increment that of all the other<sup>2</sup> oblique cases is regulated, has the same number of syllables as the nominative, then there is no increment; as, *musa*, *musæ*; *dominus*, *domini*; but if the number of syllables be greater, then there is an increment, which must be the penultima<sup>3</sup> of the case so increasing; as, *musarum* [*mu-SA-rum*], *dominorum* [*domi-NO-rum*], where *SA* and *NO* are the increments.

When any case has a syllable more than such increasing genitive, it is said to have a second increment; as from *animal* comes *ani-MA-lis*, with one increment, and from *animalis* come *ani-MA-LI-a*, *ani-MA-LI-um*, *ani-MA-LI-bus* with two increments: *MA* being the first, and *LI* the second, increment. Whether the increment of the genitive sing. be long or short, it remains the same throughout all the oblique cases; as, *sermōnis*, *sermōni*, *sermōnibus*, etc., etc.; *Cæsāris*, *Cæsāri*, *Cæsārum*, etc., etc.; except *bōbus* or *būbus*, which has a long

<sup>1</sup> All cases, except the nom. and voc. sing., are called oblique cases.

<sup>2</sup> Except the acc. sing. of neuters, of fifth declension, and of some Greek nouns in *is*; as, *Paris*, etc.

<sup>3</sup> The last syllable is never regarded as an increment; thus, in words of one syllable, as *rex* (*regis*), *re*, the penultima of the gen., is the increment.

increment, although the genitive is short.<sup>1</sup> *Iter*, *jecur*, *supellex*, and compounds of *caput* are said to have double increments; as, *itineris*, *jecinoris*, *supellectilis*, *ancipitis*; but these genitives come in reality from obsolete nominatives, viz., *itiner*, *jecinur*, *supellectilis*, *ancipes*.

#### RULE XIV.

##### *Increments of the first and second Declension.*

*Casibus obliquis vix crescit prima. Secunda Corripit incrementa; tamen producit *Ibēri*.*

The first declension has no increment; except among the poets, in the resolution of *æ* into *ai*, as *aulai*, *pictai*, where the *a* is long. In the second declension, the increment is short; as, *pueri*, *viri*, *saturi*.<sup>2</sup>

EXCEP. *Iber* and its compound *Celtiber* have the penultima of the genitive long; as, *Iberos*, *Celtibéri*.<sup>3</sup>

#### EXAMPLES BY SINGLE WORDS.

*Rule.* *Pictai*, *aurai*; *miséri*, *libéri*. *Excep.* *Ibéri*, *Celtibéri*.

<sup>1</sup> This, however, cannot be considered an exception, whereas it comes from *bōvibus* or *bōwibus*, by syncope *Bōwbus*, and by crasis *bōbus*.

<sup>2</sup> These cannot, strictly speaking, be regarded as increments, whereas they come from the old nominatives *pueris*, *virus*, *saturus*.

<sup>3</sup> These two words are in like manner without any real increment; for the genitive sin. and the nom. plural *Iberi* are both formed regularly from the nom. sin. *Iberus*. There is another from *Iber*, *Iberos*, or *Iberis* which belongs to the 3d declension. Both forms are borrowed from the Greek,—"Ιβηρος, Ιβηρου—Ιβηρ, Ιβηρος.

*Promiscuous Examples.* Darīus [Gr. 1], præiret [2], diffidit [3, 7], sātum [9], dīrūtus [11, 9], credītus [10], prōfūndus [11, 3], dēhīscat [1, 3], ōmnī-pōtens [3, 12, 5 — fr. pōtens — wh. fr. pōtis].

EXAMPLES IN COMPOSITION.

Rule. *Æthereum sensum, atque aurāi simplicis ignem.* Virg.

*O puēri! ne tanta animis assuescite bella.* Id.

Excep. *Quique feros movit Sertorius exul Ibēros.* Lucan.

RULE XV.

*Increments of the third Declension in A.*

Nominis *a* crescens, quod flectit tertia, longum est.

Mascula corripies *-al* et *-ar* finita, simulque  
*Par* cum compositis, *hepar*, cum *nectāre*, *bacchar*,  
*Cum vāde*, *mas*, *anas*; adjice *sal* quoque, *larque*  
*jubarque*.

The increment of *a* in nouns of the third declension is generally long; as, *pax*, *pācis*; *pietas*, *pietātis*; *vectigal*, *vectigālis*.

EXCEP. Proper names of the masculine gender ending in *al* and *ar* (except *Car* and *Nar*) have short increments; as, *Hannibal*, *Hannibālis*; *Cæsar*, *Cæsāris*: so also have *par* [the adjective] and its compounds; *par* the substantive, the noun *sal*, and the other words enumerated.

**EXAMPLES BY SINGLE WORDS.**

*Rule.* Ajācis, ētātis, calcāris. *Excep.* Asdrubālis, Amilcāris; pārem, hepātis, nectāre, anātis—fr. anās, “a duck.”

*Promiscuous Examples.* Lārem [15], sāle [15], pūeros [1, 14], Hānnibālis [3, 15], quadrīgāē [12, 2], pietātem [1, 15], ubīque [12], prōnepos [11], sōnipes [6—fr. sōnus, 12], circūmdāta [3, 9].

**EXAMPLES IN COMPOSITION.**

*Rule.* Jane, fac ēternos pācem pācisque ministros.  
Ovid.

*Exc.* Hannibālem Fabio ducam spectante per urbem.  
Silius.

Vela dabant lāti et spumas sālis ære ruebant.  
Virg.

Errantes hederas passim cum baccāre tellus.  
Id.

Sulphureas posuit spiramina Nāris ad undas.  
Ennius.

**RULE XVI.***Increments from A and A.S.*

*A* quoque et *as* Græcum, breve postulat incremen-tum.

*-s* quoque finitum cum consona ponitur ante,  
Et *dropax*, *anthrax*, *Atrax*, cum *smilāce*, *climax*;  
Adde *Atācem*, *panācem*, *colācem*, *styrācemque*, *fa-cemque*,

Atque *abācem*, *corācem*, *phylācem* compostaque, et *harpax*.

Greek nouns ending in *α* and *as* have short increments; as, *poëma*, *poëmātis*; *lampas*, *lampādis*: also nouns ending with *s* preceded by a consonant; as, *Arabs*, *Arābis*; *trabs*, *trābis*; besides the following words in *ax*, *-ācis*; as, *dropax*, *anthrax*, *Atrax*,<sup>1</sup> etc., etc., and the compounds of *phylax* and *corax*, with *harpax*, *harpāgis*, and the like.

EXAMPLES BY SINGLE WORDS.

*Rule.* Stemmāta, lampāde, poëmāte; Arābum, trābe, dropāce, fāce, panācem, etc.

*Promiscuous Examples.* Vādibus [15], Pāllādis [3, 16], Titānas [15], jūbāris [5, 15], satūros [14], Cymōthoë [Gr. 13], trēcēnti [12, 3], prēcūrrit [11, 3], āgnītus [3, 6], mollītum [10].

EXAMPLES IN COMPOSITION.

*Rule.* Undique collucent præcinctæ lampādes auro. Ovid.

Nam modo thurilegos Arābas, modo suspicis Indos. Id.

Non styrāce Idæo fragrantes uncta capillos. Virg. Cir.

RULE XVII.

Increments in *E*.

Nominis *e* crescens numero breviabis utroque: Excipe Iber patriosque *-ēnis* (sed contrahito *Hymen*),

<sup>1</sup> *Syphax*, *Syphācis*, is said to be common; but erroneously, for the passage in Claudian should have *Annibālem*.

*Ver mansues, locuples, hæres, mercesque, quiesque,  
Et vervex, lex, rex, et plebs, seps, insuper halec,  
-el peregrinum, -es, -er Græcum, æthære et ære demp-  
tis.*

His addas *Sēris, Byzērisque, et Recimēris.*

The increment *e* of the third declension is generally short in both singular and plural; as, *grex, grēgis; pes, pēdis; mulier, muliērum; teres, terētis*, etc.

EXCEP. *Iber, Ibēris*, and genitives in *enis* (except *hymēnis*) have the penultima long; as, *ren, rēnis, siren, sirēnis*, etc., as also *ver, mansues, locuples*, and the others enumerated. Hebrew nouns in *el*; as, *Daniel, Daniēlis*, and Greek nouns in *es* and *er* (except *æthēris* and *ære*, from *æther* and *æer*); as, *lebes, lebētis; crater, crateris*, with *Sēris, Byzēris, Recimēris*—genitives from *Ser, Byzer, and Recimer*—have the increment long.

☞ Some foreign names in *ec* have the increment long by this rule; as, *Melchesidec, Melchesi-  
dēcis.*

#### EXAMPLES BY SINGLE WORDS.

*Rule.* *Opēri, pulvēris, grēgibus. Excep. Ibēris, Sirēnis (hymēnis); vēris, mansuētis; lebētis, tra-  
pētis (æthēris); Michaēlis, Sēris, Recimēris.*

*Promiscuous Examples.* *Mērcēdis [3, 17], abācis [16], māres [15], Cēltibēri [3, 5, 14], tērētis [5 — fr. tēro — 17], pācem [15], tēpēfēcit [6, 12, 7], rēsides [11], hymēnis [17].*

EXAMPLES IN COMPOSITION.

Rule. *Incumbens terēti, Damon sic cœpit, olivæ.* Virg.  
Exc. *Monstra maris Sirēnes erant, quæ voce canora.* Ovid.  
*Cratēras magnos statuunt, et vina coronant.* Virg.  
*Velleraque ut foliis depectant tenuia Sēres.* Id.

RULE XVIII.

Increments in I and Y.

*I* aut *y* crescens numero breviabis utroque;  
Græca sed in patro casu *-inis* et *-ynis* adoptant;  
Et *lis*, *glis*, *Samnis*, *Dis*, *gryps*, *Nesisque*, *Quirisque*  
Cum *vibice* simul, longa incrementa reposcunt.

The increment of the third declension is usually short; as, *lapis*, *lapidis*; *stips*, *stipis*; *pollex*, *pollicis*.

EXCEP. Genitives in *inis* and *ynis* from words of Greek origin have the penultima long; as, *delphin*, *delphīnis*; *Phorcyn*, *Phorcynis*; as, also, *lis*, *lītis*; *glis*, *glīris*, and the other words enumerated.

EXAMPLES BY SINGLE WORDS.

Rule. *Tegmīne, sanguinis, ilīce.* Excep. *Salamīnis, delphīnis*; *lītis, vibīce.*

Promiscuous Examples. *Āthēre* [2, 17], *chlamydis* or *-ydos* [18], *lebētes* [Gr. 17], *rēgībus* [17,

18], trābībus [16, 18], ēnīgmātis [2, 4, 16], calcāre [15], muliēres [1, 17], ūrdīnis [3, 18], Quirītis [18].

#### EXAMPLES IN COMPOSITION.

Rule. *Tityre, tu patulæ recubans sub tegmine fagi.*  
Virg.

Exc. *Orpheus in silvis, inter delphinas Arion.* Id.  
*Tradite nostra viris, ignavi, signa, Quirites.*  
Lucan.

#### RULE XIX.

##### *Increments from IX and YX.*

*Ix* atque *-yx* produc. *Histrix* cum *fornice*, *varix*;  
*Coxendix*, *chœnixque*, *Cilix*, *natrixque*, *calixque*;  
*Phryxque*, *larix*, et *onyx*, *pix*, *nixque*, *salixque*,  
*filixque*,  
Contrahe; *masticis* his et *Eryx*, *calycisque*, et  
*Japyx*,  
Conjungas: *sandix*, *Bebryx* variare memento.

Nouns ending in *ix* or *yx* most commonly lengthen the penultima of the genitive; as, *felix*, *felicis*, *bombyx*, *bombycis*.

EXCEP. 1. *Histrix*, *fornix*, *varix*, and the other words enumerated have the increment short; as, also, *appendix*,<sup>1</sup> and some proper names; as, *Ambiorix*, *Vercingetorix*, etc.

EXCEP. 2. *Bebryx* and *sandix* have the increment common.

NOTE. *Mastix*, *mastigis*, “a whip,” has the increment long.<sup>1</sup>

<sup>1</sup> See Appendix, 4.

EXAMPLES BY SINGLE WORDS.

*Rule.* Ultrīcem, cervīcem, radīcis. *Excep.* 1. Coxendīcem, nīvem, pīce. *Excep.* 2. Bebrīcis, sandīcis.

*Promiscuous Examples.* Prōspēros [3, 14], ēxēmplārīa [3, 3, 15, 1], Cāsāris [2, 15], Ārcādes [Gr. 3, 15], Cerēris [17], quiētem [1, 17], māgnētis [Gr. 4, 17], capītis [18], līte [18], strīgis [19.]

EXAMPLES IN COMPOSITION.

*Rule.* *Tollite jampridem victrīcia tollite signa.* Lucan.

*Ecce coturnīces inter sua prælia vivunt.* Ovid.

*Exc. 1. Fecundi calīces quem non fecēre disertum?* Hor.

*Exc. 2. Bebrīcis et Scythīci procul inclemētia sacra.* Val. Flac.

*Possessus Baccho sæva Bebrīcis in aula.* Silius.

*Note.* *Nunc mastīgophoris, oleoque et gymnadis arte.* Prudent.

RULE XX.

Increments in O.

*O* crescens numero producimus usque priore.

*O* parvum in Græcis brevia, producito magnum.

Ausonius genitivus -ōris, quem neutra dedere,  
Corripitur; propria huic junges, ut *Nestor* et  
*Hector*;

*Os, ōris, mediosque gradus extende; sed arbos,  
Πούς composta, lepus, memor, et bos, compos et impos,  
Corripe, Cappadōcem, Allobrōgem, cum præcōce et  
obs, ops:*

Verum produces *Cercops, hydropsque, Cyclopsque.*

In words of Latin origin the increment in *o* of the third declension is, for the most part, long; as, *sol, sōlis; vox, vōcis; victor, victōris*, and other verbal nouns in *or*, — in *lepor, lepōris*;<sup>1</sup> *ros, rōris*, etc., etc.; *statio, statiōnis*, and other verbals in *io*, — in *Cato, Catōnis*, and other Latin proper names in *o*.

EXCEP. I. Nouns in *o* or *on* from the Greek *ων* preserve the quantity of the Greek increment. If that increment be formed with *omicron*, it is short; as, *sindon, sindōnis; Agamemnon, Agamemnōnis*; if formed with *omega*, it is long; as, *Simon* [or *Simō*], *Simōnis*; *Plato* [or *Platon*], *Platōnis*, etc.

OBSERV. I. *Sidon, Orion, Ægeon, and Britto* have the increment common; while *Saxo, Seno*, and most other gentile nouns — or the names of nations and people — increase short.

EXCEP. 2. Genitives in *oris*<sup>2</sup> from Latin nouns of the neuter gender have a short increment; as, *marmor, marmōris; corpus, corpōris*, etc., with Greek proper names in *or*; as, *Hector, Hectōris; Nestor, Nestōris*, etc., and also Latin appellations; as, *rhetor, rhetōris*, etc.

<sup>1</sup> *Lepus — ōris*, a “hare,” has the increment short.

<sup>2</sup> *Ador, adōris* of the masculine gen. is common.

EXCEP. 3. *Os, ōris*, and adjectives of the comp. degree have long increments; as, *melior, meliōris*; *major, majōris*, etc.

EXCEP. 4. *Arbos*, compounds of *πούς* [as *tripus, polypus, Εdipus*], *lepus*, *memor*, and other words specified increase short.

EXCEP. 5. *Cappadox, Allobrox, præcox*, and other words have a consonant before *s* in the nominative; as, *scobs, inops, Cecrops, Dolops*, have the increments short. OBSERV. 2. *Cyclops, Cercops*, and *hydrops* have long increments.

#### EXAMPLES BY SINGLE WORDS.

Rule. *Sermōnis, timōris, flōris, ratiōnis, Cicerōnis.*

Excep. 1. *Ædon, ædōnis, halcyon, halcyōnis*; *Solon, Solōnis, agon, agōnis*. *Observ. 1. Oriōnis, Saxōna*. Excep. 2. *Memōris, ebōris*; *Castōris, rhetōris*. Excep. 3. *Ōris, pejōris*. Excep. 4. *Bōvis, Melampōdis* [fr. *Melampus*]. Excep. 5. *Cappadōcis, inōpis*. *Observ. 2. Cyclōpis, Cercōpis*.

Promiscuous Examples. *Sōlem* [20], *Āllōbrōges* [3, 4, 20], *fōrnīce* [3, 19], *hymēne* [17], *plēbi* [17], *vērvēcem* [3, 17], *dōgmāta* [3, 16], *Sirēnis* [Gr. 17], *Solōna* [Gr. 20], *robōra* [20].

#### EXAMPLES IN COMPOSITION.

Rule. *Regia sōlis erat sublimibus alta columnis.*  
Ovid.

*Nec victōris heri tetigit captiva cubile.*  
Virg.

Rule. *Ire vetat, cursusque vagus statōne moratur.* Lucan.

Exc. 1. *Pulsant, et pictis bellantur Amazōnes armis.* Virg.

*Credit, et excludit sanos Helicōne poëtas.* Hor.

Observ. 1. *Ægæōna suis immania terga lacertis.* Ovid.

*Audierat duros laxantem Ægæōna nexus.* Statius.

Exc. 2. *Gratior et pulchro veniens in corpōre virtus.* Virg.

Exc. 3. *Componens manibusque manus, atque ūribus ūra.* Id.

Exc. 4. *Propter aquæ rivum sub ramis arbōris altæ.* Lucan.

Exc. 5. *Mancipiis locuples, eget aeris Cappadōcum rex.* Hor.

Ob. 2. *Tela reponuntur manibus fabricata Cyclōpum.* Ov.

#### RULE XXI.

*U* brevia incrementa feret. — Genitivus in *-ūris*, *-ūdis* et *ūtis* ab *-us* producitur; adjice *fur*, *frux*, *Lux*, *Pollux*; brevia *intercusque*, *pecusque*, *Ligusque*.

The increment in *u* of the third declension is generally short; as, *murmur*, *murmūris*; *dux*, *dūcīs*; *turtur*, *turtūris*, etc., etc.

EXCEP. 1. Genitives in *udis*, *uris*, and *utis*, from nominatives in *us*, have the penultima long; as,

*palus, palūdis; tellus, tellūris; incus, incūdis; virtus, virtūtis, etc.; with fur, fūris; lux, lūcis; Pollux, Pollūcis; and frūgis from the obsolete nominative frux.*

EXCEP. 2. *Intercus, pecus, and Ligus* have short increments.

EXAMPLES BY SINGLE WORDS.

Rule. Crūcis, furfūre, conjūgis. Excep. 1. Incūde, fūris, salūtem. Excep. 2. Intercūtis, pe-  
cūde, Ligūris.

*Promiscuous Examples.* Vūltūris [3, 21], decō-  
ris [20], salūtem [21], nūces [21], nīvis [19],  
vērtīci [3, 18], calīcem [19], Nēstōra [3, 20],  
laquāre [1, 15], duōdeni [13].

EXAMPLES IN COMPOSITION.

Rule. *Consūle nos, dūce nos, dūce jam victore,*  
*caremus.* Pedo.

*Aspice, ventosi ceciderunt murmūris aurē.* Virg.

Exc. 1. *Vix e conspectu Siculæ tellūris in altum.* Id.

Exc. 2. *Quid domini faciant, audent cum talia*  
*fūres.* Id.

INCREMENTS OF THE OTHER DECLENSIONS.

The other declensions, like the first declension, have, properly speaking, no increment, unless in the plural cases.

## INCREMENTS OF THE PLURAL.

When the genitive or dative case plural contains a syllable more than the nominative plural, the penultima of such genitive or dative is called the plural increment; as, *sa* in *musarum*, *bo* in *amborum* and *ambobus*, *bi* in *nubium* and *nubibus*, *quo* in *quorum*, *qui* in *quibus*, *re* in *rerum* and *rebus*, etc.

## RULE XXII.

Plural Increments in *A, E, I, O, U.*

Pluralis casus si creſcit, protrahit *a, e,*  
Atque *o*; corripies *i, u*; verum excipe *būbus*.

The plural increments in *a, e*, and *o* are long; as, *quārum*, *rērum*, *hōrum*, *dominōrum*; the increments in *i* and *u* are short; as, *quiſbus*, *montībus*; *lacībus*, *verūbus* — except the *u* in *būbus*.

## EXAMPLES BY SINGLE WORDS.

*Rule.* *Sylvārum, rērum, puerōrum; lapidībus, artūbus: būbus.*

*Promiscuous Examples.* *Vīrōrum* [14, 22], *filiārum* [1, 22], *pariētībus* [1, 17, 22], *Arāris* [15], *pārībus* [15, 22], *vādībus* [15, 22], *epīgrāmmāte* [4, 3, 16], *Pāllādis* [3, Gr. 16], *grēgībus* [17, 22].

## EXAMPLES IN COMPOSITION.

*Rule.* *Appia, longārum, teritūr, regina, viārum.* Statius.

*Arreptaque manu, “Quid agis, dulcissime rērum?”* Hor.

Rule. *At Capys, et quōrum melior sententia menti.*

Virg.

*Vivite felices, quibus est fortuna peracta.*

Id.

Exc. *Consimili ratione venit būbus quoque sāpe.*

Lucret.

#### INCREMENTS OF VERBS.

A verb is said to increase when any of its tenses has a syllable more in its *termination*<sup>1</sup> than the second person singular of the present tense indicative active.<sup>2</sup> This additional syllable is the *first increment*, the penultima, the final syllable being never called the increment. When the increasing part has another syllable added to it in the course of formation, the part so formed is the *second increment*, and so of the rest. Thus from *amas* — the standard or regulator — comes *a-ma-vi*, with one increment; from *amavi* comes *a-ma-ve-ram*, with two increments; from *amaveram* comes *a-ma-*

<sup>1</sup> Without the words “in its termination,” the expression would not be either sufficiently limited or perspicuous, because the student might otherwise be induced to rank reduplicating verbs among these increments, which would be erroneous; whereas the increment in reduplicating verbs takes place at the beginning, by a prefix or augment; as, *cucurri, tetendi, momordi*, etc.

<sup>2</sup> The second person singular indicative active is the rule or measure by which the increment is regulated.

 For deponent verbs, we may either suppose an active voice whence to procure a standard or regulator to determine the increments; or they can be regulated by other verbs of the same conjugation having an active voice. Thus for the deponent verb *gradior*, we may either suppose a fictitious active *gradio gradis*, or be guided by *rapior*, which has a real active.

*ve-ra-mus*, with three; and in like manner *audi-e-ba-mi-ni* from its regular formation with four increments. Any verb not exhibiting in any of its tenses or persons a greater number of syllables than the regulator, is said to have no increment; thus, *amat*, *amant*, *ama*, *amem*, having no more syllables than *amas*, have no increment.

#### RULE XXIII.

##### *Of the Increments of Verbs in A.*

*A* crescens produc — *Do* incremento excipe primo.

In the increments of verbs of every conjugation, the vowel *a* is long; as, *amābam*, *stāres*, *properāmus*, *audiebāmini*, etc.

*Excep.* The first increment (*only*) of the verb *do* is short; as, *dāmus*, *dābam*, *dāre*: hence also the short increment in the compounds *circumdāmus*, *circumdābant*, *venumdābis*, *venumdāre*, etc.

*OBSERV.* The *second* increment of *do*, not being an exception, follows the general rule; as, *dābāmus*, *dābātis*, *dābāmini*, etc.

#### EXAMPLES BY SINGLE WORDS.

*Rule.* *Amāmus*, *laudābāmus*, *docuerāmus*. *Excep.* *Dāmus*, *dāte*, *circumdāmus*. *Observ.* *Dābāmus*, *dābāmini*, *dābātūr*.

*Promiscuous Examples.* *Chorēa* [Gr. 1], *prōnūntiānt* [11, 3, 1, 3], *ālterius* [3, 1], *labātūr* [23], *pēctōre* [3, 20], *priōrem* [1, 20], *cūjus* [3], *Cȳclō-*

pas [4, 20], sānguīne [3, 18], fatidīcum [12, 6],  
aūdītus [2, 10].

**EXAMPLES IN COMPOSITION.**

Rule. *Et cantāre pares, et respondere parāti.* Virg.  
*Pugnabant armis, quæ post fabricāverat usus.*  
Hor.

Exc. *Multa rogant utenda dāri, dāta reddere nolunt.*  
Ov.

Ob. *Nam quod consilium, aut quæ jam fortuna  
dābātur.* Virg.

**RULE XXIV.***Increments of Verbs in E.*

*E* quoque producunt verba increscentia. Verum  
Prima *e* corripiunt ante *r* duo tempora ternæ;  
*Dic-bēris atque-bēre, at-rēris producito-rēre.*  
Sit brevis *e* quando-*ram, -rim, -ro*, adjuncta se-  
quuntur.  
Corripit interdum *stetērunt dedēruntque* poeta.

In the increments of verbs, *e* is long; as, *amē-  
mus, amavissētis, docēbam, legēris, and legēre* (both  
fut. pass.), *audiēmus*, etc.

EXCEP. I. *E* is short in the first increment of  
the first two tenses (pres. and imperf.) of the third  
conjugation, and also in the future termination,  
*bēris* and *bēre*; as, *cognoscēre, legēre, legērem, legēre-  
mus; celebrabēris, celebrabēre*, etc.

OBSERV. I. But in the second increment, when  
the word terminates in *rēris* or *rēre*, the *e* is long;  
as, *diriperēris, loquerēris, prosequerēre*, etc.

OBSERV. 2. *Vělim, vělis, vělit*, etc., have the *e* short.<sup>1</sup>

EXCEP. 2. The vowel *e* is short before *ram, rim, ro* of every conjugation; as, *amavěram, amavěrim, amavěro, fecěram, fecěrim, fecěro*, etc. The persons formed from them, retain the same quantity; as, *amavěris, amavěrit, fecěrimus, fecěritis*, etc.

OBSERV. 3. The foregoing exception, however, does not apply to those syncopated tenses which have lost the syllable *ve*; as, *flěram, flěrim, flěro*, because in these contracted forms the *e* retains the quantity of the original form; viz., *flě(ve)ram, flě(ve)rim*, etc.

EXCEP. 3. The poets sometimes shorten *e* before *runt*, in the third pers. plur. of the perf. indic. active; as, *stetěrunt, tulěrunt*, etc., etc.

#### EXAMPLES BY SINGLE WORDS.

*Rule.* *Amēmus, docērēmus, legerētis. Excep.*  
 i. *Legěret, legěre; amaběris, doceběre. Observ.* i. *Amarěris, docerěre. Observ.* 2. *Vělitis, vělint. Excep.* 2. *Amavěrat, docuěris, legěro. Observ.* 3. *Flěro, flěris. Excep.* 3. *Deděrunt, terruěrunt.*

*Promiscuous Examples.* *Amāvěrāmus* [23, 24, 23], *dăbātis* [23], *lēgētis* [24], *docēto* [24], *dătum* [9], *stětěrunt* [7, 24], *tūlěrunt* [7, 24], *pěpěrat* [8,] *pătrīzo* [4, 3].

#### EXAMPLES IN COMPOSITION.

*Rule.* *Sic equidem ducēbam animo, rēbarque futu-rum.* *Virg.*

<sup>1</sup> See Appendix, 5.

Exc. 1. *Jam legere, et qua sit poteris cognoscere virtus.* Id.

*Semper honore meo, semper celebrabere donis.* Id.

Ob. 1. *Jungebam Phrygios, cum tu raperere, leones.* Clau.

Ob. 2. *Musa, velim memores; et quo patre natus uterque.* Hor.

Exc. 2. *Fecerat exiguae, jam Sol altissimus umbras.* Ov.

Ob. 3. *Implerunt montes, flerunt Rhodopeiæ arces.* Virg.

Exc. 3. *Dī tibi divitias dederunt artemque fruendi.* Hor.

## RULE XXV.

Corripit *I* crescens verbum. Sed deme *velimus*, *Nolimus*, *simus*, quæque hinc composta dabuntur; *-īvi* præteritum, præsens quartæ-*īmus*, et *-ītis*. *-ri* conjunctivum possunt variare poëtæ.

In the increment of verbs — whether first, second, third, or fourth increment — *i* is generally short; as, *linquimus*, *amabimus*, *docebimini*, *audiabamini*, etc., with *venimus*, *reperimus*, etc., of the perfect tense.<sup>1</sup>

EXCEP. I. The *i* is long in *velimus*, *velitis*; *nol-*

<sup>1</sup> When the *i* is followed immediately by a vowel, it is of course short [by the Rule *Vocalem breviant*, etc.]; as, *audiunt*, *audiens*, etc.

*mus, volūtis, nolīto; sīmus, sītis, etc.*, with their compounds, *possīmus, adsīmus, prosīmus, etc.*

EXCEP. 2. The penultima of the preterite in *ivi* of any conjugation is long; as, *petīvi, audīvi*, etc.; and also the first increment of the fourth conjugation, when followed by a consonant; as, *audīmus, audīrem, audīrer, etc.*, and *venīmus, comperīmus, etc.*, of the present tense; with the contracted form of the imperfect *audībam*, and the obsolete *audībo*; also found in *ībam* and *ībo* from *eo*; and in *quībam* and *quībo* from *queo*.

EXCEP. 3. In the penultima of the first and second pers. plur. of the indicative fut. perf. [or second future] and the perfect of the subjunctive, the *i* is common in poetry; but in prose, it is usually long.<sup>1</sup>

#### EXAMPLES BY SINGLE WORDS.

*Amavīmus, vivīmus, iterabītis. Excep. 1. Nōlīte, nolītote, sītis, possītis. Excep. 2. Petīvi, quāsīvi; audītis, audīri; reperīmus (pres.); audībam, ībo, quībam. Excep. 3. Dederītis, dixerītis, contigerītis.*

*Promiscuous Examples.* *Audīvērāmus* [25, 24, 23], *docuērūnt* [24, 3], *dēdērant* [7, 24], *dāmus* [23], *inītus* [9], *solūtus* [10], *quāsītus* [10], *nēfas* [12], *vidēlicet* [12], *ambītus* [6], *exītus* [9], *intrōduco* [13], *animālis* [15].

#### EXAMPLES IN COMPOSITION.

Rule. *Victuros agīmus semper, nec vivīmus unquam.* Manil.

<sup>1</sup> See Appendix, 6.

Rule. *Scinditur interea studia in contraria vulgus.* Virg.  
Exc. 1. *Et documenta damus, qua sīmus origine nati.* Ovid.  
Exc. 2. *Cessi, et sublato montem genitore petīvi.* Virg.  
*Alterius sermone meros audīret honores.* Hor.  
*Tu ne cede malis, sed contra audentior īto.* Virg.  
Exc. 3. *Egerīmus, nosti; et nimium meminisse necesse est.* Id.  
*Accepisse simul vitam dederītis in unda.* Ovid.

RULE XXVI.

*Increment of Verbs in O and U.*

*O* incrementum produc; *u* corripe semper:  
*Ast-ūrus* penultimam habet longam; *puta, iturus.*

The increment of verbs in *o* is always long; that in *u* is generally short; as *facitōte, habetōte*; *sūmus, possūmus, quæsūmus.*

EXCEP. In the penultima of the future participle in *rus*, the *u* is always long; as, *peritūrus, factūrus, amatūrus.*

NOTE. To the long increment of verbs in *o*, some Prosodians regard the irregular verb *fōrem, fōre*, an exception.

EXAMPLES BY SINGLE WORDS.

Rule. *Itōte, petitōte; malūmus, volūmus.* Excep. *Ventūrus, arsūrus.*

*Promiscuous Examples.* The most useful mode of exercising the pupil in the increments of verbs, is to examine him in all the terminations of the four conjugations, beginning with *amāmus*.

#### EXAMPLES IN COMPOSITION.

Rule. *Hoc tamen amborum verbis estōte rogati.*

Ovid.

*Cumque loqui poterit, matrem facitōte salutet.*  
Id.

*Nos numerus sūmus, et fruges consumere nati.*  
Hor.

*Qui dare certa ferē, dare vulnera possūmis  
hosti.*  
Ovid.

*Si patriæ volūmus, si nobis vivere chari.*  
Hor.

Exc. *Si peritūrus abis, et nos rape in omnia tecum.*  
Virg.

Note. *Hinc före ductores revocato a sanguine Ten-  
cri.*  
Virg.

#### OF FINAL SYLLABLES.

The quantity of final syllables is ascertained : by position ; as, *prudēns, precōx* ; by containing a diphthong, as, *musē, pennē* ; or by special rules, as follows :—

#### RULE XXVII.

#### *Of Final A.*

*A finale datur longis. Itā, cum putā, deme,  
Eiā, quia et casus omnes : sed protrahe sextum,  
Cui Græcos, ex -as primæ, conjunge vocandi.*

*A* final, in words not declined by cases [that is, in verbs and particles], is long; as, *amā*, *memorā*; <sup>1</sup> *frustrā*, *prætereā*, *postillā*, *ergā*, *intrā*, *ā*, etc., with the numerals in *gintā*; as, *sexagintā*, *trigintā*, *quadragintā*, etc.

EXCEP. 1. In *itā*, *quiā*, *eiā*, *postea* [the *a* in *postea* being common<sup>2</sup>]; also *putā* the adverb; the names of letters, as *alphā*, *betā*, and *hallelujā*.

EXCEP. 2. In most words declined by cases, the final *a* is short; as, *musā* [the nom.], *templā*, *Tydeā*, *lampadā*, *regnā*.

OBSERV. It is also short in Greek vocatives in *ā*, from nominatives in *es* (changed to *a* in the Doric or Æolic dialect); as, *Orestā*, *Atridā*, *Ætā*, *Thyestā*, *Circā*, etc.

EXCEP. 3. In the ablative sing. of the first declension and in Greek vocatives from nominatives in *as*; as, *prorā* [abl.], *pennā* [abl.]; *Æneā*, *Calchā*, *Pallā*.

#### EXAMPLES BY SINGLE WORDS.

*Rule.* *Pugnā*, *intereā*, *contrā*, *trigintā*. *Excep.* 1. *Eiā*, *quiā*, *itā*, *putā* (for *videlicet*). *Excep.* 2. Ne-

<sup>1</sup> *Amā*, *memorā*, etc., have the final *a* long, because formed by *crasis* from *amae*, *memorae*, etc.

<sup>2</sup> Many eminent Prosodians, however, insist that the *a* in *postea*, *antea*, etc., is always long; and that the syllable *ea* is in the ablative case sing. fem., the prepositions becoming adverbs and the ablatives by their own power expressing a relation to some other word in the sentence. They add, moreover, that whenever the syllable appears to be short, it is either in the accusative governed by the preposition, or must be pronounced in two syllables by *crasis*.

moră, tristiă, meă, Hectoră. *Observ.* Orestă, Anchisă, Circă. *Excep.* 3. Proră, domină, quă; Æneă, Lycidă.

*Promiscuous Examples.* Dominōrum [22], dīēbus [1, 22], ūltrā [3, 27], Pöllūcis [3, 21], tēllūres [3, 21], velōcībus [20, 22], īmmemōres [3, 20], Palæmōnis [2, Gr. 20], bōves [20], felicībus [19, 22], Dēlphīnes [Gr. 3, 18], lītes [18].

#### EXAMPLES IN COMPOSITION.

Rule. *Musa, mihi causas memorā; quo numine  
læso.* Virg.

*Jam tenet Italiam: tamen ultrā pergere  
tendit.* Juv.

Exc. 1. *Haud ită me experti Bitias et Pandarus  
ingens.* Virg.

*Hoc discunt omnes ante Alphă et Betă puel-  
læ.* Juv.

Exc. 2. *Anchoră de prora jacitur; stant littore  
puppes.* Virg.

Obs. *Te tamen, o parvæ rector Polydectă Seriphi.* Ovid.

Exc. 3. *Prospiciens, summā placidum caput extulit  
undā.* Id.

*Quid miserum, Æneā, laceras? Jam parce  
sepulto.* Id.

#### RULE XXVIII.

##### Of Final E.

*E* brevia. Primæ quintæque vocabula produc;  
*Cetē, ohē, Tempē, fermēque, ferēque, famēque.*

Adde *docē* similemque modum; monosyllaba, præter Encliticas et syllabicas: *benēque* et *malē* demptis, Atque *infernē*, *supernē*, adverbia cuncta secundæ.

Final *e* is generally short; as, *patrē*, *natē*, *fugē*, *legerē*, *nempē*, *illē*, *quoquē*, *penē*.

EXCEP. 1. It is long in all cases of the first and fifth<sup>1</sup> declensions; as, *Æglē*, *Thisbē*, *Mel̄fomenē*, *fidē*, *famē*, with *rē* and *diē* and their compounds *quarē*, *hodiē*, *pridiē*, etc., as well as in the contracted genitive and dative, *diē*, *fidē*.

EXCEP. 2. The final *e* is long in contracted words transplanted from the Greek, whether singular, as *Diomedē*, *Achillē*, or in the nominative and accusative neuters plural, as *cetē*, *melē*, *pelagē*, *tempē*, — all wanting the singular.

EXCEP. 3. *Ohē*, *fermē*, and *ferē* have the *e* final long. *Ferē* is short in Ausonius.

EXCEP. 4. Verbs of the second conjugation have *e* final long in the second person singular imperative active; as, *docē*, *gaudē*, *salvē*, *valē*, etc.

OBSERV. 1. *Cavē*, *vidē*, *valē*, and *respondē* are sometimes found short.

EXCEP. 5. Adverbs formed from adjectives in *us* — or of the second declension — have the final *e* long; as, *placidē*, *probē*, *latē*; together with all adverbs of the superlative degree; as, *maximē*, *minimē*, *doctissimē*.

OBSERV. 2. *Benē*, *malē*, *infernē*, and *supernē*, with

<sup>1</sup> In cases of the first declension, because it is equivalent to the Greek *η*; in cases of the fifth, because it is a contracted syllable.

*maḡe* and *impun̄e*, have the final *e* short. Adverbs coming from adjectives of the third declension have the last syllable short, agreeably to the general rule; as, *sublim̄e*, *dulc̄e*, *difficil̄e*, etc.

EXCEP. 6. Monosyllables in *e*, as *m̄e*, *t̄e*, *s̄e*, and *n̄e* (lest or not), are long.

OBSERV. 3. The enclitic particles *qūe*, *v̄e*, *n̄e* (interrogative), and the syllabic adjuncts, *pt̄e*, *c̄e*, *t̄e*, *d̄e*, etc., found in *suapt̄e*, *nostrapt̄e*, *tut̄e*, *quamd̄e*, etc., are short. These, however, might be ranged under the general rule, never standing alone.

#### EXAMPLES BY SINGLE WORDS.

*Rule.* *Franger̄e*, *util̄e*, *ment̄e*. *Excep.* 1. *Alcmen̄e*, *diē*, *requiē*, *hodiē*. *Excep.* 2. *Pelaḡe*, *ca-coeth̄e*, *Temp̄e*. *Excep.* 3. *Ferm̄e*, *ferē*, *ohē*. *Excep.* 4. *Doc̄e*, *mon̄e*, *vidē*. *Obser.* 1. *Cav̄e*, *vidē*, *valē*. *Excep.* 5. *Summ̄e*, *valdē* (for *validē*), *sanē*. *Obser.* 2. *Infern̄e*, *benē*, *malē*; *dulc̄e*, *suav̄e*. *Excep.* 6. *M̄e*, *s̄e*, *t̄e*. *Obser.* 3. *Qūe*, *v̄e*, *tut̄e*, *hosc̄e*.

*Promiscuous Examples.* *Nūmīn̄e* [5, fr. *nūtum*, *nuo, obsol.*, “to nod, to approve,” Gr. *νεύω*, 18, 28], *amār̄e* [23, 28], *Hēctōr̄a* [3, 20, 27], *opēr̄e* [17, 28], *vēctigāl̄e* [3, 15, 28], *pōemāt̄a* [1, 16, 27], *fācē* [16, 28], *meridīe* [12, 1, 28], *īnhīb̄e* [11, 6, 28], *īndīgn̄e* [3, 3, 28], *prācipūe* [2, 1, 28], *valē* [28], *cav̄e* [28].

#### EXAMPLES IN COMPOSITION.

*Rule.* *Incip̄e*, *parv̄e puer*, *risu cugnoscer̄e matrem*.

Virg.

Rule. *Antē mare et tellus, et quod tegit omnia cœlum.* Ovid.

Exc. 1. *Tros Anchisiadē, facilis descensus Averni.* Virg.  
*Non venias quarē tam longo tempore Romam.* Mart.

Exc. 2. *At pelagē multa, et late substrata videmus.* Lucret.

Exc. 3. *Mobilis et varia est fermē natura malorum.* Juv.

Exc. 4. *Gaudē, quod spectant oculi te mille loquenter.* Hor.

Ob. 1. *Vade, valē: cavē ne titubes, mandataque frangas.* Id.

Exc. 5. *Excipe sollicitos placidē, mea dona, libellos.* Mart.

Ob. 2. *Nil benē cum facias, facis attamen omnia belle.* Id.

Exc. 6. *Mē me, adsum qui feci; in mē convertite ferrum.* Virg.

Ob. 3. *Arma virumquē cano, Trojæ qui primus ab oris.<sup>1</sup>* Id.

<sup>1</sup> This well-known verse at the opening of the *Æneis* affords a striking exemplification of the absurdity involved in attempting to read Latin verse according to the rules of English accentuation. "Here," says one of the ablest advocates of the modern system, "here, agreeably to the analogy of the English, every judicious reader will pronounce the syllables *vi* and *ca*, in the words *virum* and *cano*, long!" And such in reality is the fact!! Now let the classical student observe the consequence of this "judicious" practice by making these two syllables long, the two dactyles with which the line commences are metamorphosed into as many amphimacers; thus, *ārmā, vīrūmqūe, -cā!* and the line is made to

## RULE XXIX.

## Of Final I and Y.

*I* produc. Brevia *nisi* cum *quasi*, Græca que cuncta:  
 Jure *mihi*, variare, *tibi*que, *sibi*que solemus,  
 Sed mage corripies *ibi*, *ubi*, dissyllabon et *cui*,  
*Sicuti* sed breviant cum *sicubi*, *necubi*, vates:  
 Adfuerit nisi Crasis, *y* semper corripiendum est.

The final *i* is generally long, as *domini*, *patri*,  
*Mercuri*, *mei*, *amari*, *audi*, *i*, *Ovidi*, *filii*.<sup>1</sup>

EXCEP. 1. The final vowel is usually short in *nisi* and *quasi*. In Greek words also the final *i* and *y* are short, as *sinapi*, *molij*; in vocatives of the third declen., as *Theti*, *Pari*, *Daphni*, *Tethy* (uncontracted); in the dat. sing. of Greek nouns, as *Palladi*, *Thetidi*, and in datives and ablatives plur., as *herois*, *Troasi*, *Dryasi*.

OBSERV. In *Tethy*, the contract. dative for *Tethyi*, the *y* is long.

EXCEP. 2. In *mihi*, *tibi*, *sibi*, and also in *ibi*, *ubi*, and *ut*, the final *i* is common. *Cui* when a dissyllable has the *i* common.

EXCEP. 3. *Necubi*, *sicubi*, and *sicuti* are said to have the final vowel short, but the *i* in the two former is common.

contain twenty-six instead of twenty-four times!! while the sweetness, melody, and rhythmical connection are totally destroyed — a medley of versification never surely contemplated by the most elaborate and ornate of the Roman poets. But the innovators who would thus barbarously disfigure the beautiful remains of antiquity —

*Tradam protervis in mare Creticum*  
*Portare ventis.*

<sup>1</sup> By crasis from *Ovidie*, *filie*.

## EXAMPLES BY SINGLE WORDS.

*Rule.* Oculi, Mercuri, classi. *Excep.* 1. Nisi, quasi; gummi, meli; Tethy, Alexi; Paridi, Thetid; Charisi, schemasi, ethesi. *Observ.* Tethy. *Excep.* 2. Mihi, tibi, sibi, ibi, ubi, uti; cui. *Excep.* 3. Necubi, sicubi, sicuti.

*Promiscuous Examples.* Amarilli [3, Gr. 29], lapidi [18, 29], tantanē [3, 28], hosce [28], fieri [1, 29], qui [29], reiquē [1, 29, 28], diēi [1, 1, 29], mājōri [3, 20, 29], volūcri [4, 29], vēni [7, 29], vīcīstī [7, 3, 29], tūlistī [7, 3, 29], tētēndistī [8, 3, 3, 29].

## EXAMPLES IN COMPOSITION

*Rule.* *Quid dominī faciant, audent cum talia fures.*  
Virg.

*I, sequere Italiam ventis, pete regna per undas.*  
Id.

*Exc. 1. Sic quasi Pythagoræ loqueris successor et hæres.*  
Mart.

*Molÿ vocant superi: nigrâ radice tenetur.*  
Ovid.

*Semper Adoni, mei, repetitaque mortis imago.*  
Id.

*Palladÿ littoreæ celebrabat Scyros honorem.*  
Statius.

*Troas in video; quæ si lacrymosa suorum.*  
Ovid.

<sup>1</sup> The *n* makes no difference in the quantity, being merely added to prevent the hiatus arising from the concurrence of the two vowels, just as we say in English "an orange" for "a orange," *euphoniam gratia*.

Exc. 2. *Tros Tyriusque mihi nullo discrimine agetur.* Virg.

*Non mihi si linguae centum sint, oraque centum.* Id.

Exc. 3. *Sicubi magna Jovis antiquo robore quercus.* Id.

### RULE XXX.

#### Of Final O.

*O* datur ambiguis. Græca et monosyllaba longis,  
*Ergō* pro causa, ternus sextusque secundæ,  
 Atque adverbia nomine, vel pronomine nata:  
*Immō, modō, et citō* corripias; varia *postremō*  
*Serō, idcircō, ideo, verō, porrōque retrōque.*

*O* at the end of words is common,<sup>1</sup> as *quandō, leō, duō, Catō, nolō.*

EXCEP. 1. Greek cases written in the original with *ω*, as *Androgeō, Cliō*; monosyllables, as *ō, prō, dō; ergō*,<sup>2</sup> signifying “for the sake of”—or, “on account of”; and datives and ablatives of the second declension, as *somnō, tuō, ventō*, have the final vowel long.

EXCEP. 2. Adverbs derived from adjectives and pronouns have the final *ō* long, as *subitō, meritō, multō, rarō, eō.*<sup>3</sup>

<sup>1</sup> It is, however, more usually long than short.

<sup>2</sup> *Ergo*, signifying “therefore,” is common, according to the general rule.

<sup>3</sup> These are commonly considered as ablatives of the second declension; but might they not be regarded as imitations of the Greek termination *ωs*, with the *s* elided, agreeably to the Greek usage?

OBSERV. The final *o* is, however, short in *citō*, *immō*, *quomodō*, *dummodō*, *postmodō*, *modō* (the adverb), *egō*,<sup>1</sup> *octō*.

EXCEP. 3. The adverb *serō*, the conjunction *verō*, *postremō*, *idcircō*, and the other words enumerated, have the final *o* common.

#### EXAMPLES BY SINGLE WORDS.

Rule. *Quandō*, *præstō*, *Apollō*, *homō*. Excep. 1. *Athō*, *Alectō*, *prō*, *stō*; *deō*, *filiō*. Excep. 2. *Certō*, *tantō*, *falsō*. Observ. 1. *Quomodō*, *tantummodō*, *citō*. Excep. 3. *Idcircō*, *porrō*, *adeō*, *retrō*.

Promiscuous Examples. *Ērgō* [3, 30], *Clīō* [Gr. 1, 30], *Cāntābrō* [3, 4, 30], *mōtō* [9, 30], *dātā* [9, 27], *cōnsītī* [3, 9, 29], *solūtō* [10, 30], *tacītō* [10, 30], *sūbītō* [11, 9, 30], *vigīntī* [3, 29], *Achillē* [3, 28], *plorā* [27], *facītōtē* [25, 26, 28], *pēcūnīā* [5, 5 — fr. *pēcū*, "cattle, sheep," anciently used in barter for money — 1, 2].

#### EXAMPLES IN COMPOSITION.

Rule. *Ambō florentes cētātibūs, Arcades ambō*.

Virg.

*Ambō relūcentes, ambō candore togati.*

Mant.

Exc. 1. *In foribūs letūm Androgeō; tum pendere pēnas.*

Virg.

*Ō patribūs plebes, ō digni consule patres!*

Claud.

<sup>1</sup> Carey, however, makes the final vowel in *ego* common.

Exc. 1. *Aurō pulsa fides, aurō venalia jura.*

Propert.

Exc. 2. *Pœna autem vehemens, et multō sœvior illis.*

Juv.

*Ibit eō, quo vis, qui zonam perdidit, inquit.*

Hor.

Obs. *Ast egō quæ divum incedo regina, Jovisque.*

Virg.

Exc. 3. *Imperium tibi serō datum; victoria velox.*

Claud.

*Hic verō victus genitor se tollit ad auras.*

Virg.



**RULE XXXI.**

*Final *U* long; *B*, *T*, *D*, short.*

*U* semper produc; *b*, *t*, *d*, corripe semper.

*B* produc peregrinum, at contrahe *nenu*que et *indū*.

The final *u* is generally long, as *manū*, *cornū*, *metū*, *Panthū* (Gr. voc.), *diū*. Latin words terminating in *b*, *t*, or *d* usually have the final vowel short; as, *ăb*, *quid*, *ĕt*, *amăt*. (☞) Foreign words are commonly long; as, *Jōb*, *Jacōb*, *Davīd*, *Benedād*.

EXCEP. *Indū* and *nenu* have the *u* short, as also have many words ending with short *ūs*; by the elision of the final *s*, to prevent the vowel from becoming long by its position before the succeeding consonant; as, *pleniū* for *pleniūs*; *nunciū* for *nunciūs*.

OBSERV. Third persons singular of the perfect tense contracting *ivit* or *itt* into *it*, or *avit* into *at*, have the final vowel long (by Rule II); as, *petit* for

*petiūt* or *petivūt*; *obīt* for *obiūt* or *obivūt*; *irritāt* for *irritavūt*.

EXAMPLES BY SINGLE WORDS.

*Rule.* Vultū, cornū, Melampū (Gr. voc.), ūb, capūt, audiēt, quid. *Excep.* Nenū, indū; plenū'. *Observ.* Abīt for abivūt, petīt for petivūt, creāt for creavūt.

*Promiscuous Examples.* Amāvērīt [23, 24, 31], pēpērīt [8, 8, 31], bībīt [7, 31], fātīdīcō [5, 12, 6, 30], semīsōpītus [12, 6, 10], prōfūgīō [11, 6, 1, 30], īdem [neut. 12], quadrigāē [12, 2], alīōquin [1, 13], indū [3, 31], gēnērāt [5, 5, 31], ērūmpērē [11, 3, 24, 28], rēquīrō [11, 6 — fr. quāero — 30].

EXAMPLES IN COMPOSITION.

*Rule.* *Parce metū Cytherea, manent immota tuorum.* Virg.

*Quo res summa loco, Panthū? quam prendimus arcem?* Id.

*Exc.* *Nec jacere indū manus, via qua munita fidei.* Lucret.

*Vicimus o socii, et magnam pugnavimū' pugnam.* En.

*Obs.* *Magnus civis obīt, et formidatus Othoni.* Juv.

RULE XXXII.

Of Final C.

*C* longum est. *Brevia nēc, fāc, quibus adjice donēc.*  
*Hīc* pronomen, et *hoc* primo et quarto variabis.

Final *c* has the preceding vowel generally long; as, *sīc*, *hūc*, *illūc*, *hīc* (adv.), *hōc* (abl.).

EXCEP. I. *Nēc*, *donēc*, and *fāc* (imperative) have the final vowel short.

EXCEP. 2. The pronouns *hīc* and *hōc* (neut.) are common, but more frequently long than short.  The imperatives *dīc* and *dūc* do not come under this rule, being only abbreviations of *dīce* and *dūce*, in which the quantity of *i* and *u* is not affected by the apocope of the final vowel.

#### EXAMPLES BY SINGLE WORDS.

Rule. *Sīc*, *hōc*, *illūc*. Excep. I. *Donēc*, *nēc*, *fāc*. Excep. 2. *Hīc*, *hōc*.

Promiscuous Examples. *Itā* [27], *Lycidā* [Gr. voc. 27], *famē* [28], *faciē* [1, 28], *rē* [28], *tacē* [28], *utī* [29], *Alēxi* [2, Gr. 29], *sibi* [29], *hūc* [32], *nēc* [32], *prōnūbā* [11, 6, 27], *lūdībriā* [5, 4, 1, 27], *cōntūlērō* [3, 7, 24, 30], *cicātrīcis* [4, 19].

#### EXAMPLES IN COMPOSITION.

Rule. *Macte nova virtute, puer: sīc itur ad astra.*  
Virg.

Exc. 1. *Donēc eris felix, multos numerabis amicos.*  
Ovid.

Exc. 2. *Hic gladio fidens, hīc acer et arduus hasta.*  
Virg.

*Hic vir hīc est, tibi quem promitti sāpius audis.*  
Id.

## RULE XXXIII.

*Of Final *L*.*

Corripe *L*. At produc *sāl*, *sōl*, *nīl*, multaque Hebrewa.

The final vowel before *l* is short; as, *mēl*, *simūl*, *nīhīl*, *consūl*, *Asdrubāl*.

EXCEP. *Sāl*, *sōl*, and *nīl* (contracted from *nīhīl*) have the final vowel long; and also Hebrew names; as, *Daniēl*, *Raphaēl*, *Ismaēl*.

## EXAMPLES BY SINGLE WORDS.

*Rule.* Pōl, fēl, semēl, famūl. *Excep.* Sōl, sāl; Michaēl, Daniēl.

*Promiscuous Examples.* Nil [33], nīhīl [I, 33], hīc [adv. 32], vūltū [3, 31], nēc [32], amō [30], māgīstrī [5—fr. māgis—3, 29], pānē [2, 28], īnnīxā [3, 3, 27], facītōtē [25, 26, 28], aūdīēbāmīnī [2, I, 24, 23, 25, 29], lapīdī [18, 29], littōris [3, 20], ūris [from os, “a mouth”] [20].

## EXAMPLES IN COMPOSITION.

*Rule.* *Vertit terga citus damnatis, Asdrubāl ausis.*  
Silius.

*Obstupuit simūl ipse, simul perculsus Achates.*  
Virg.

*Exc.* *De nihilo nīhīl, in nihilum nīl posse reverti.*  
Persius.

*Quum magnus Daniēl, qualis vir, quanta potestas!*  
Tert.

☞ Respecting the quantity of final syllables in *m*, on which Prosodians are not agreed, it has been deemed advisable to insert no rule, as the subject may be more properly referred to the "Figures of Prosody," farther on.

For the convenience, however, of teachers, who prefer the rule in the order of the letters, it is given below.<sup>1</sup>

#### RULE XXXIV.

##### Final N.

*N* produc. Breviabis at *-en* quod *-inis* breve format; Græcorum quartum, si sit brevis ultima recti; *Än*, *tamēn*, *in*, cum compositis; rectumque secundæ.

Words, whether in Latin or of Greek origin, terminating with *n*, have the final vowel generally long; as, *ēn*, *splēn*, *quīn*, *sīn*, *Pān*, *Sirēn*; with *Actæōn*, *Lacedæmōn*, *Platōn*, etc. [written with an *ω*]; also Greek accusatives in *an* and *en*, of the first declen., from the nominatives in *as*, *es*, and *e* long; as, *Æneān*, *Anchisēn*, *Calliopēn*; genitives plural; as, *Myrmidonōn*, *Cimmeriōn*, *epigrammatōn*; and Greek accusatives in *on* of the Attic dialect having *ω* in the original; as, *Athōn*, *Androgeōn*.

EXCEP. I. Nouns terminating with *ēn*, having *ēnis* in the gen., have the final vowel short; as, *carmēn*, *numēn*, *nomēn*, *tegmēn*, *flumēn*.

<sup>1</sup> *M* vorat Ecthlipsis: prisci breviare solebant.

Final *m* succeeded by a vowel [or the letter *h*] is generally elided by Ecthlipsis: the older poets usually shortened the preceding vowel, preserving the *m* from elision: *ex. gr.* : —

*Insignita, fere tum millia militūm octo.* Ennius.

EXCEP. 2. The final vowel before *n* is short in all Greek accusatives of every declension, whose nominative has a short final syllable; as, *Maiän*, *Scorpiön*, *Parän*, *Thetän*, *Itän*, *Alexän*, *chelän*, and datives plural in *in*; as, *Arcasän*.<sup>1</sup>

EXCEP. 3. *än*, *tamän*, *in*, with their compounds, *forsän*, *veruntamän*, etc., *vidän'*, etc. (for *videsne*?), have the final vowel short.

EXCEP. 4. Greek nominatives in *on*, written with an *omicron*, and corresponding with the second declension in Latin, have the final syllable short; as, *Peliön*, *Iliön*, *Erotiön*.

OBSERV. Greek accusatives also in *ön* [omicron] have the final vowel short; as, *Cerberön*, *Rhodön*, *Menelaön*.

#### EXAMPLES BY SINGLE WORDS.

Rule. *Splän*, *Titän*, *Sirän*, *Salamän*, *Cimme-riön*, *Athön*. Excep. 1. *Pectän*, *flamän*, *crimän*. Excep. 2. *Ibän*, *Æginän*, *Alexän*. Excep. 3. *Atta-män*, *vidän'*, *satän'*, *nostän'*. Excep. 4. *Erotiön*, *Iliön*, *Peliön*. Observ. *Rhodön*, *Cerberön*.

Promiscuous Examples. *Tímidí* [5,—fr. *tímeo*, —29], *ætätě* [2, 15, 28], *Cæsärě* [2, 15, 28], *ěxěmplärě* [3, 3, 15, 1, 27], *muliěrībus* [1, 17, 22], *stěmmätě* [3, 16, 27], *rěnes* [17], *hyměnäos* [17, 2], *mānsuětī* [3, 17, 29], *rěgībus* [17, 22], *rěficiō* [11, 6, 1, 30], *ěněquōrum* [11, 6,—fr. *æquus*, —22].

#### EXAMPLES IN COMPOSITION.

Rule. *De grege nōn ausim quicquam deponere tecum.* Virg.

<sup>1</sup> See Note, p. 59.

Rule. *Finierat Titān; omnemque refugerat Orpheus.* Ovid.

*Actæōn ego sum! dominum cognoscite vestrum.* Id.

*Amitto Anchisēn, hic me, pater optime, fessum.* Virg.

*Cimmeriōn etiam obscuras accessit ad oras.* Tibul.

Exc. 1. *Tegmēn habent capiti; vestigia nuda sinstri.* Virg.

Exc. 2. *Namque ferunt raptam patriis Aeginān ab undis.* St.

Exc. 3. *Mittite; —forsān et hæc olim meminisse juvabit.* Virg.

Exc. 4. *Iliōn et Tenedos, Simoīsque et Xanthus et Ide.* Ovid.

Ob. *Laudabunt alii claram Rhodōn, aut Mitylen.* Hor.

## RULE XXXV.

## Final R.

*R* breve. *Cūr* produc, *Fūr*, *Fār*, quibus adjice *Vēr*, *Nār*  
*Et Graiūm* quotquot longum dant *ēris* et *Æther*,  
*Aēr*, *sēr*, et *Iber*. — *Sit Cōrbreve.* — *Celtibēr* anceps. —  
*Pār* cum compositis, et *lār*, producere vulgo  
*Norma* jubet: sed tu monitus variabis utrumque.

Words ending in *r* have the last vowel or syllable, for the most part, short; as, *Amilcār*, *muliēr*, *puēr*, *tēr*, *Hectōr*, *mariȳr*, *sem̄pēr*, *precōr*, *audientūr*.

EXCEP. I. *Cūr*, *fūr*, *fār*, *vēr*, and *nār* have the

final vowel long, as also have all words of Greek origin, forming the genitive sing. in *ēris* long; as, *cratēr*, *statēr*, *aēr*, *æthēr*, *Sēr*, and *ibēr*; but the compound of *ibēr* is common, as *Celtibēr*.

OBSERV. *Cōr* has the vowel short.

EXCEP. 2. *Pār*, with its compounds, and *Lār* have the final vowel generally common.<sup>1</sup>

#### EXAMPLES BY SINGLE WORDS.

Rule. *Vēr*, *timōr*, *turtūr*, *Hectōr*, *amamūr*, *patēr*, *matēr*. Excep. 1. *Cūr*, *vēr*, *statēr*, *spintēr*, *Recimēr*, *aēr*, *Sēr*, *ibēr*, *Celtibēr*. Excep. 2. *Pār*, *Lār*.

Promiscuous Examples. *Amārētūr* [23, 24, 35], *æthērē* [2, 17, 28], *tapētībus* [17, 22], *vīrgīnē* [3, 18, 28], *Salamīnī* [Gr. 18, 29], *cōrnīcē* [3, 19, 28], *vīgōris* [5, — fr. *vīgeo*, — 20], *æquōrā* [2, 20, 27], *dōctōrā* [3, 1, 20, 27], *mēmōrī* [5, — fr. *mēmīni*, — 20, 29].

#### EXAMPLES IN COMPOSITION.

Rule. *Sempēr eris pauper, si paupēr es, Æmiliane.*  
Mart.

*Est mihi namque domi patēr, est injusta  
noverca.*  
Virg.

<sup>1</sup> Although the quantity of these two words is, in compliance with the authority of some excellent Prosodians, given as common, it must not be concealed that many others of equal authority agree with Alvarez in regarding it as always long.

Exc. 1. *Multa quidem dixi, cūr excusatus obirem.*  
Hor.  
*Inde mare, inde aēr, inde aethēr ignifer ipse.*  
Lucret  
 Ob. *Molle mihi levibusque cōr est violabile telis.*  
Ovid.  
 Exc. 2. *Ludere pār impār, equitare in arundine longa.*  
Hor.

## RULE XXXVI.

## Final A.S.

*As* produc. Breve *Anās*.—Græcorum tertia quartum  
 Corripit—et rectum per *ādis* si patrius exit.

Words ending in *as* have the final vowel generally long, as *crās*, *tempestās*, *Æneās*, *Pallās* (*Pallantis*), *mās*, *musās*; all verbs terminating in *as*, such as *amās*, *doceās*, *legebās*; gentile nouns, as *Arpinās*, *Antiās*; and antique genitives, as *viās*, *familiās*.

EXCEP. 1. *Anās* is short.<sup>1</sup>

EXCEP. 2. Final *as* is also short in Greek accusatives plural of the third declension, as *heroās*, *lampadās*, *delphinās*, *Hectorās*, *Heroidās*.

EXCEP. 3. Greek nouns in *as*, forming the genitive in *ados* (*adis*, Latin), are short, as *Arcās* (gen.

<sup>1</sup> In Petronius Arbiter. Burmann, however, conjectures the lection should be *avis*.

*arcados* or *arcadis*), *Palläs* (gen. *Pallados* or *Palladis*), *lampäs*, *Iliäs*; also Latin words in *as*, formed in the manner of Greek patronymics, as *Appiäs*, *Adriäs*, *Honorias*.

#### EXAMPLES BY SINGLE WORDS.

*Rule.* *Fās*, *terrās*, *pietās*, *Æneās*, *Thomās*, *Pallās* (*Pallantis*), *audiebās*; *Antiās*, *Larinās*; *curās* (gen.), *tristitiās* (gen.). *Excep.* 1. *Anās*. *Excep.* 2. *Cyclopäs*, *craterās*, *Troās*, *Naīdās*. *Excep.* 3. *Lampäs*, *Palläs* (*Pallados*), *Iliäs*; *Appiäs*, *Adriäs*.

*Promiscuous Examples.* *Aūdiēbāmūr* [2, 1, 24, 23, 35], *sōl* [33], *nēquis* [12], *nēc* [32], *forsān* [34], *omēn* [34], *lōngē* [3, 28 adv.], *lāmpādās* [3, 16, 36], *audiō* [1, 30], *Diā* [Gr. 1, 27], *ētrā* [3, 27], *vivīmus* [25], *Alēxāndriā* [Gr. 3, 3, 1, 27], *mūsās* [5, — fr. *μοῦσα*, “a muse,” — 36].

#### EXAMPLES IN COMPOSITION.

*Rule.* *Quid meus Æneās in te committere tantum?* Virg.

*Forte sua Libycis tempestās appulit oris.* Id.  
*Exc. 1. Et pictis anās enotata pennis* (Phalœcian). Petro.

*Exc. 2. Orpheus in silvis, inter delphinās Arion.* Virg.

*Exc. 3. Bellica Palläs adest, et protegit ægide frātrem.* Ovid.

*Adriäs unda vadis largam procul expuit algam.* Av.

## RULE XXXVII.

## Final ES.

*Es* dabitur longis. Breviat sed tertia rectum,  
 Cum patrii brevis est crescens penultima; *pēs* hinc  
 Excipitur, *pariēs*, *ariēs*, *abiēs*que, *Cerēs*que.  
 Corripe et *es* de *sum*, *penēs*, et neutralia Græca.  
 His quintum et rectum numeri dent Græca secundi.

The final vowel in *es* is long; as, *rēs*, *quiēs*, *Alci-dēs*, *sermonēs*, *docēs*, *essēs*, *deciēs*; with the nomin. and vocat. plur. of Greek nouns (coming from the genitive sing. in *eos*), originally written with *eis*, contracted from *eēs*; as, *heresēs*, *crisēs*, *phrasēs*. The following also have *es* long: genitives of nouns in *e*, of the first declension, as, *Eurydices*, *Penelopēs*, *Idēs*, *Calliopēs*; plural cases of Latin nouns of the third and fifth declensions, as, *Libyēs*, *Alphēs*, *rēs*; and the antique genitive in *es* of the fifth declension, as, *diēs*, *rabiēs*.

EXCEP. 1. Nouns in *es* of the third declension, increasing short in the genitive, have *es* in the nominative short; as, *hospēs*, *alēs*, *milēs*, *præpēs*, *limēs*.

OBSERV. 1. *Ariēs*, *abiēs*, *pariēs*, *Cerēs*, and *pēs* with its compounds [*sonipēs*, *quadrupēs*, etc.] are long, according to the rule.

EXCEP. 2. *Es* in the present tense of the verb *sum* is short, as are also its compounds, *potēs*, *abēs*, *adēs*, *prodēs*, etc.; likewise the final *es* in the preposition *penēs*; and in Greek neuters, as, *cacoethēs*,

*hippomanēs*, etc.; in Greek nominatives and vocatives plur. of nouns in the third declension, increasing in the genitive sing., but not forming that case in *eos*; as, *Tritonēs*, *rhetorēs*, *dæmonēs*, *Arca-dēs*, *Troēs*; and Greek vocatives sing., coming from nominatives in *es*, and forming the gen. in *eos*; as, *Demosthenēs*, *Socratēs*, etc.

OBSERV. 2. Wherever the Latin termination *es* represents the Greek termination *ης*, it is of course long; as, *Alcidēs*, *Brontēs*, *Palamedēs*.

#### EXAMPLES BY SINGLE WORDS.

*Rule.* Nubēs, artēs, Joannēs, locuplēs, quotiēs, jubēs, hæresēs, metamorphosēs; Calliopēs, Idēs (both gen.), syrtēs, diēs; rabiēs, diēs (both gen.). *Excep.* 1. Divēs, pedēs, segēs. *Obser.* 1. Abiēs, pariēs, cornipēs. *Excep.* 2. Ēs, potēs, adēs, penēs; cacoethēs, hippomanēs; heroēs, Amazonēs, Troa-dēs; Demosthenēs, Socratēs. *Obser.* 2. Brontēs, Palamedēs.

*Promiscuous Examples.* Pěritūrō [11, 9, 26, 30], Ārcādās [3, Gr. 16, 36], arjētēs [1, 17, 37], sēpibus [17, 22], Michāēlis [17], velītis [*verb* 25], sūmus [26], nīsī [6, — fr. ně, — 29], Pērsēs [3, 37], hābitābās [5, — fr. hābeo, — 5, 23, 36], paūpēr [2, 35], ĀEnēān [2, Gr. 1, 34], ādēs [11, 37], fāmā [5, — Gr. φήμη, — 27].

#### EXAMPLES IN COMPOSITION.

*Rule.* *Orbus es, et locuplēs et Bruto consule dignus.*  
Mart.

Rule. *Anchisēs alacris palmas utrasque tetendit.* Virg.  
*Alpēs ille quatit; Rhodopeïa culmina lassat.* Claud.

Exc. 1. *Vivitur ex rapto: non hospēs ab hospite tutus.* Ovid.  
*Ætherēa quos lapsa plagā Jovis alēs aperto.* Virg.

Ob. 1. *Populus in fluviis, abiēs in montibus altis.* Id.  
*Stat sonipēs et fræna ferox spumantia man-  
dit.* Id.

Exc. 2. *Quisquis ēs, amissos hinc jam obliviscere  
Graios.* Id.  
*Quem penēs arbitrium est, et jus et norma  
loquendi.* Hor.  
*Scribendi cacoëthēs, et ægro in corde sene-  
scit.* Juv.  
*Ambo florentes ætatibus, Arcadēs ambo.* Virg.

Ob. 2. *Me ferus Alcidēs, tunc quum custode remoto.* Stat.

## RULE XXXVIII.

Corripies ūs et ūs. Plurales excipe casus.  
*Glūs, sīs, vīs, verbum ac nomen, nolisque, velisque;*  
*Audīs, cum sociis; quorum et dat patrius, -īnis  
-entisve, aut -ītis loñgum, producito semper.*  
*rīs conjunctivum mos est variare poëtis.*

Final syllables in *is* and *ys* have the vowel short; as, *apīs*, *turris*, *Jovīs*, *militīs*, *aspicīs*, *creditīs*, *bīs*, *īs*, and *quiīs* (nominatives), *Itīs*, *Capīs*, *Typhīs*.

EXCEP. I. All plural cases ending in *is* have the final vowel long; as, *musīs*, *virīs*, *armīs*, *vobīs*, *illīs*, *amarīs* (adject.), *quiīs* or *queīs* for *quibus*, *omnīs* for *omnes*, and *urbīs* for *urbes*. Contracted plurals, as *Erinnīs* for *Erinnyes* or *Erinnyas* have *ys* long.

OBSERV. I. The adverbs *forīs*, *gratīs*, and *in-gratīs* have the final syllable long.<sup>1</sup>

EXCEP. 2. *Gīs*, *sīs* (with its compounds<sup>2</sup>), *vīs*, — whether verb or noun, — *nolīs*, *velīs* (with its compounds), *audīs*, and every second person singular of the fourth conjugation; as, *nescīs*, *sentīs*, etc., have the final vowel long.

EXCEP. 3. The final *is* is long in all nouns forming their genitive in *entīs*, *inīs*, or *itīs*, with the penultima long; as, *Simoīs* (*Simoēntīs*), *Salamīs* (*Salamīnīs*), *līs* (*lītīs*).

OBSERV. 2. The termination *ris* in the second future indicative and perfect subjunctive has the *i* common; as, *amaverīs*, *dixerīs*, *miscuerīs*.

#### EXAMPLES BY SINGLE WORDS.

*Rule.* *Lapīs*, *dulcīs*, *aīs*, *inquiīs*, *magīs*, *cīs*, *chelīs*, *Erinnīs*. *Excep.* I. *Puerīs*, *glebīs*, *siccīs*, *quiīs* or *queīs* for *quibus*. *Observ.* I. *Forīs*, *gratīs*. *Excep.* 2. *Gīs*, *fīs*, *nescīs*, *vīs*, *quamvīs*, *sīs*, *adsīs*

<sup>1</sup> These adverbs are in reality datives or ablatives plural.

<sup>2</sup> Such as: *adsīs*, *possīs*, *malīs*, *nolīs*, *quamvīs*, etc.

*Excep.* 3. Līs, dīs, Pyroīs, Quirīs. *Observ.* 2. Vitaverīs, egerīs, attulerīs.

*Promiscuous Examples.* Prōfundēns [11, 3, 3], prōcūrāvit [11, 5, —fr. cūra, —23, 31], nēquam [12], ubīquē [12, 28], hōdiē [13, 1, 28], ātātīs [2, 15, 38], Amīlcārī [3, 15, 29], lāmpādīs [3, 16, 38], quāmvīs [3, 38], Othryōs [38], tūlērīs [7, 24, 38], stētērūnt [7, 24, 3], īmbēr [3, 35].

#### EXAMPLES IN COMPOSITION.

Rule. *Dulcīs inexpertis cultura potentis amici.*

Hor.

*Non apīs inde tulit collectos sedula flores.*

Ovid.

*Donec eris felix, multos numerabis amicos.*

Id.

*Atque utinam ex vobīs unus, vestrique fuis-  
sem.*

Virg.

*At Capīs, et quorum melior sententia menti.*

Id.

Exc. 1. *Præsentemque virīs intentant omnia mor-  
tem.*

Id.

*Nobīs hæc portenta Deūm dedit ipse creator.*

Cic.

Ob. 1. *Effugere haud potis est, ingratis hæret et  
angit.*

Lucan.

Exc. 2. *Si vīs esse aliquis. — Probitas laudatur et  
alget.*

Juv.

*Nescīs heu ! nescis dominæ fastidia Romæ.*

Mart.

Exc. 3. *Samnīs in ludo ac rudibus causis satis asper.* Lucil.

Ob. 2. *Græculus esuriens in cœlum, jusserr̄s, ibit.* Juv.

*Miscuerīs elixa, simul conchylia turdis.* Hor.

## RULE XXXIX.

## OS Final.

Vult *os* produci. *Compōs* breviatur, et *impōs*, *Osque ossis*: Graeci et quotquot scribunt per *o* parvum.

Words terminating in *os* have the final vowel long; as, *flōs*, *nepōs*, *virōs*, *bonōs*, *vōs*, *ōs* (*oris*), *Trōs*, *Minōs*, *Athōs*, and all other words which in Greek are written with *ω*, as, *Androgeōs*; with all proper names which change *lāōs* to *lēōs* [Attically], as, *Penelēōs*, *Demolēōs*, *Menelēōs*.

EXCEP. 1. The final *os* is short in *compōs*, *impōs*, and *ōs* (*ossis*), with its compound *exōs*, and in Greek neuters; as, *Argōs*, *Chaōs*, *melōs*.

EXCEP. 2. All Greek nouns of the second declension — which in Greek are written with an *omicron* — have the final vowel short; as, *Tyrōs*, *Arctōs*, *Iliōs*.

EXCEP. 3. All genitives in *os*, whatever be the nominative, are short; as, *Palladōs*, *Oīleōs*, *Orpheōs*, *Tethyōs*.

## EXAMPLES BY SINGLE WORDS.

*Rule.* Custōs, ventōs, jactatōs, nōs; Erectōs, herōs, Androgeōs, Nicoleōs. *Excep.* 1. Compōs, impōs, ὄs (ossis); chaōs, epōs. *Excep.* 2. Clarōs, Tenedōs, Atropōs. *Excep.* 3. Arcadōs, Tereōs, Tethyōs.

*Promiscuous Examples.* Honōs [39], vīrōs [14, 39], mulīrīs [1, 17, 38], lichēnēs [Gr. 17, 37], Ibērīs [17, 38], lēgī [dat. fr. lex, 17, 19], cītā [fr. cīeo, 9, 27], dābitūr [23, 25, 35], littōrīs [3, 20, 38], Ārgōnāūtās [3, 13, 2, 36], mē [28], cērvīcībus [3, 19, 22], dōnīs [5, —fr. δῶρον, "a gift," the ρ being changed into n, — 38].

## EXAMPLES IN COMPOSITION.

Rule. *Ut flōs in septis secretus nascitur hortis.*

Catullus.

*Ōs homini sublime dedit, cōlumque tueri.*

Ovid.

*Androgeōs offert nobis, socia agmina credens.*

Virg.

Exc. 1. *Exōs et exsanguis tumidos perflectuat artus.*

Lucret.

*Et Chaōs, et Phlegethon, loca nocte silentia late.*

Virg.

Exc. 2. *Et Tyrōs instabilis, pretiosaque murice Sidon.*

Luc.

Exc. 3. *O furor! o homines! dirique Prometheōs artes!*

Stat.

## RULE XL.

*Final US.*

*Us* breve ponatur. Produc monosyllaba, quæque Longis increscunt, quartæ et patrium similesque Tres casus plurales, et quibus exit in *-untis*, Patrius, et conflata a *πούς*, contractaque Græca In recto ac patrio, et venerandum nomen IESUS.

Final *us* is short; as, *anniūs*, *cultiūs*, *tempūs*, *fontiūs*, *bonūs*, *malūs*, *illiūs*, *dicimūs*, *intūs*, *tenūs*; and also in the nominative and vocative sing. of the fourth declension; as, *domūs*, *maniūs*.

EXCEP. 1. In monosyllables the *u* is long; as, *grūs*, *jūs*, *rūs*, *plūs*.

EXCEP. 2. All nouns having a long penultima in the genitive singular are long in the nominative singular; as, *salūs*, *tellūs*, *palūs*, *virtūs*.

EXCEP. 3. All nouns of the fourth declension, in the gen. sing., and in the nom., acc., and voc. plu., have final *us* long; as, *aditūs*, *vultūs*, *fructūs*.

EXCEP. 4. In words from the Greek, forming their genitive in *untis*, as *Opūs*, *Amathūs*, *Pessinūs*, the final *u* is long.

EXCEP. 5. Compounds from *πούς*, forming the genitive in *podis* or *podos*, as, *Tripūs*, *Melampūs*, *Œdipūs*, have the final *u* long.

OBSERV. *Polypūs*, of the second declension, from the Doric, has the *u* short, as also have *Melampūs* and *Œdipūs* in like circumstances.

EXCEP. 6. In *Panthūs*. and other proper names

written in Greek with the diphthong *ous* contracted from *oos*, the final *u* is long; and in genitives from nominatives fem. in *o* ( $\omega$ ); as, *Mantūs*, from nom. *Manto*; *Cliūs*, from nom. *Clio*; *Didūs*, nom. *Dido*, etc., etc.

EXCEP. 7. The final *u* is long in the venerable name of JESŪS.

#### EXAMPLES BY SINGLE WORDS.

*Rule.* Opūs, meliūs, quibūs, decimūs, penitūs; gradūs, quæstūs.

*Excep.* 1. Sūs, plūs, thūs. *Excep.* 2. Tellūs, salūs, palūs. *Excep.* 3. Fructūs, domūs, manūs. *Excep.* 4. Opūs, Amathūs, Pessinūs. *Excep.* 5. Tripūs, Polypūs, OEdipūs. *Observ.* Melampūs, Polypūs (Doric, second declens.). *Excep.* 6. Panthūs, Eratūs, Inūs, Clothūs. *Excep.* 7. JESŪs.

*Promiscuous Examples.* Tēllūs (gen. tēllūris) [3, 40], sēnsibūs [3, 22, 40], Pān [34], tūlīstī [7, 3, 29], dēdērūnt [7, 24, 3], nēquā (fem. of nēquis) [12, 27], prōfēstūs [11, 3, 40], jūdēx [13, 3], ērūmpērē [11, 3, 24, 28], āttīgīt [3, 6, 31], mōnīmēntīs [5, 5, 3, 38], mōvēndūs [5,—fr. mōveo,—3, 40], mōvīssēs [5,—fr. mōvi,—3, 37], mēdiōcrīs [5,—fr. mēdius,—1, 4, 38], frīgōrībūs [5,—fr. φίγος, “cold,” with the Æolic digamma (f) prefixed; as, φφίγος,—20, 22, 40].

#### EXAMPLES IN COMPOSITION.

*Rule.* *Heu! fuge crudeles terras; fuge littūs avarum.* Virg.

Rule. *Serius aut citius sedem properamus ad unam.*

Ovid.

*O patria! o divum domus Ilium, et inclyta  
bello.*

Virg.

Exc. 1. *Sed rigidum ius est et inevitable mortis.*

Pedo.

Exc. 2. *Mox etiam fruges tellus inarata ferebat.*

Ovid.

*Regis opus; sterilisve palus<sup>1</sup> diu, aptaque  
remis.*

Hor.

<sup>1</sup> The author avails himself of the opportunity afforded by the introduction of this line from the "Art of Poetry" to make a few observations on the position of *palus*, so long a bone of contention among Prosodians, ancient and modern. In most of the editions of Horace, the line is arranged thus,—

*Regis opus, sterilisque diu palus, aptaque remis, —*

making the final syllable of *palus* short, contrary to Exception 2 of the above Rule. From the days of the commentator Servius and the grammarian Friscian, down to the last elaborate edition of Horace by Professor Anthon, this line has been *crux grammaticorum*.

The great Bentley would read—*palus prius*. This emendation would, indeed, remedy the quantity, but at the expense of terseness and beauty. Carey supposes that Horace might have intended *palus* to be of the 2nd or 4th declension, and thence make the final syllable short without any violation of quantity; while the learned professor of Columbia College contents himself with giving the various lections of preceding commentators without offering anything new of his own. But, in truth, most of the conjectures hitherto hazarded on the matter are ingenious rather than satisfactory; for the only solution to the difficulty is that afforded by the arrangement given in our text, which not only preserves the quantity, but detracts nothing from the harmony or rhythmical beauty of the poet. The hepthemimeral cæsura, too, occurring at *lus of palus*, contributes at once to the strength as well as to the sweetness of the

Exc. 3. *Quale manus addunt ebori decus, aut ubi flavo.* Virg.

Exc. 4. *Est Amathūs, est celsa mihi Paphos, atque Cythera.* Id.

Exc. 5. *Nil validæ juvēre manus, genitorque Melampūs.* Id.

Ob. *Utque sub æquoribus deprenhensum polypīus hostem.* Ovid.

Exc. 6. *Panthūs Othryades, arcis Phæbique sacerdos.* Virg.

Exc. 7. *Et cælo et terris venerandum nomen IESŪS.* Anon.

 OBSERVATION, on the *Final Syllable of a Verse*, as usually given on works on Prosody, thus:—

*Syllaba cuiusvis erit ultima carminis anceps.*

verse. Bentley's emendation does not, to be sure, alter the position of the cæsura, but the manifest inelegance of the *us* in *prius*, immediately succeeding the *us* in *palus*, is abhorrent to the *curiosas felicitas* of the great lyric poet of antiquity.

The quantity of the *u* in *diu*, which is long by nature, can oppose no serious objection to the arrangement adopted; as the instances among the classic authors are numberless, where the long vowel or diphthong is made short, before another vowel or diphthong, by synalœpha or elision; the diphthong or long vowel merely parting with one of its short component vowels, and remaining short; as,—

*Insulæ Ionio in magno quas dira Celæno,—*

where the *e* of the diphthong is elided; and again,—

*Ter sunt conati imponere Pelio Ossam,—*

where the long vowel *o* in *Pelio* loses one of its two component short times (or vowels), and remains short before the succeeding vowel.

The final syllable of every verse, except the Anapætic and the Ionic, *a minore*,<sup>1</sup> may be either long or short, at the option of the poet; or, in the language of Prosodians, may be considered common, *i.e.* although the final syllable be naturally short it may be reckoned long, and although naturally long it may be reckoned short; as,—

*Gens inimica mihi Tyrrhenum navigat æquōr,—*

where the final syllable *ōr*, which is short by RULE xxxv., forms the second syllable of a spondee, to suit the purpose of the poet, and thus becomes long. Again in the following Sapphic from Horace,—

*Crescit occulto velut arbor ævo,—*

the final syllable *vō*, which is in reality long by RULE xxx., is used by the poet as if short, forming the second syllable of a trochee to conclude his verse.

Such is the mode generally adopted by Prosodians to explain the final syllable of a verse. The truth, however, is that the final syllable of every verse must be regarded as always long (*necessario longa est*), being either long by nature or rendered so by the pause required at the end of every line, agreeably to the remarks of the judicious and elegant Clarke in his Notes on Homer: *Ultima cujusque versus syllaba, qualiscunque ea*

<sup>1</sup> In both these species, the final syllable of the line or verse, if not naturally long, should through means of the synapheia be rendered long by the concourse of consonants.

est natura . . . non (ut Grammatici loquuntur) communis, sed semper necessario longa est; propter pausam istam, quâ, fine versûs, syllabæ ultimæ pronunciatio necessario producitur. — *Ad Iliad*, A. 51.<sup>1</sup>

ON THE QUANTITY OF PENULTIMATE SYLLABLES NOT REDUCIBLE TO RULE.

1. Patronymics in *ides* or *ades* have their penultimate generally short; as, *Priamīdes*, *Atlantiādes*, etc., except those derived from nouns ending *eūs*; as, *Pelīdes*, *Tydīdes*, etc.; as, —

Atque hic *Priamīdem* laniatum corpore toto.

*Virg.*

Par sibi *Pelīdes*? nec inania Tartara sentit.

*Ovid.*

2. Patronymics and all kindred words in *äis*, *ēis*, *itis*, *öis*, *otis*, *ine*, and *one* commonly lengthen the penultimate; as, *Achāis*, *Ptolemāis*, *Chrysēis*, *Ænēis*, *Memphītis*, *Oceanītis*, *Minōis*, *Latōis*, *Icariōtis*, *Nilōtis*, *Nerīne*, *Acrisiōne*. But *Thebāis* and *Phocāis* shorten the penultimate. *Nerēis* is common.

Protinus *Ægides*, rapta *Minōide*, Dian. *Ovid.*

*Thebaīdis* jussis sua tempora frondibus ornant.

*Id.*

3. Adjectives in *acus*, *icus*, *idus*, and *imus* usually shorten the penultimate; as, *Ægyptiācus*, *dæmoniācus*, *academicus*, *aromaticus*; *callidus*, *per-*

<sup>1</sup> See also Cicero (Orator 64) and Quintilian (9, 4).

*fīdus, lepīdus*; *finitīmus, legitīmus*; also superlatives, *pulcherīmus, fortissīmus, optīmus, maximus*, etc. Except *merācus, opācus*; *amicus, aprīcus, pudīcus, mendīcus, postīcus*; *fīdus, infīdus*; *bīmus, trīmus*; *quadrīmus, patrīmus, matrīmus, opīmus*; and the two superlatives, *īmus* and *prīmus*.

Utque suum laqueis, quos *callīdus* abdidit auceps.  
Ovid.

— *Fīdum* Æneas affatur Achaten.  
Virg.

4. Adjectives in *alis, anus, arus, irus, ivus, orus, osus, uidus, urus, and utus* have their penultimate long; as, *conjugālis, dotālis, urbānus, avārus, delīrus, aestīvus, fugitīvus, decōrus, formōsus, percrūdus, edūrus, astūtus*. But the penultimate of *barbārus, opipārus, and ovipārus* are short.

Adjecisset opes, animi irritamen *avāri*. Ovid.  
Pictus acu tunicas, et *barbāra* tegmina crurum. Virg.

5. Verbal adjectives in *ilis* shorten the penultimate; as, *agīlis, facīlis, fusīlis, utilis*, etc. But adjectives derived from nouns are generally long; as, *anīlis, civīlis, herīlis*, etc., to which may be added *exīlis* and *subtīlis*; also the names of months, *Aprilis, Quinctīlis, Sextīlis*—except *humīlis, pariīlis*, and *simīlis*, a word of uncertain origin, whose penultimates are short. But all adjectives in *atīlis*, whether derived from verbs or nouns, have the penultimate short; as, *plicatīlis, versatīlis, volatīlis, fluviatīlis*, etc.

Nec tibi deliciæ faciles, vulgataque tantum. *Ovid.*  
 At qui umbrata gerunt civili tempora quercu. *Virg.*

6. Adjectives in *inus*, derived from living things, and denoting possession; also numeral distributives, proper names, and gentile nouns lengthen the penultimate; as, *Agninus*, *caninus*, *leporinus*; *Binus*, *trinus*, *quinus*; *Albinus*, *Cratinus*, *Justinus*; *Alexandrinus*, *Latinus*, *Venusinus*, etc. To these may be added certain adjectives having a reference to physical or mental objects and designations; as, *adulterinus*, *festinus*, *gelasinus*, *genuinus*, *libertinus*, *mediastinus*, *opinus*, and *inopinus*, *paupertinus*, *peregrinus*, *supinus*. Also adjectives of place; as, *collinus*, *marinus*, *vicinus*; and those derived from nouns denoting time; as, *matutinus*, *vespertinus*; and lastly, these few not reducible to a class, *Austrinus*, *Caurinus*, *cisterninus*, *clandestinus*, *repentinus*.

Sicaniam peregrina colo . . . . . *Ovid.*  
 Et matutini volucrum sub culmine cantus. *Virg.*

7. Adjectives in *inus*, derived from inanimate things, such as plants, trees, stones, etc., also from adverbs of time, or from substantives denoting the four seasons of the year, have their penultimate short; as, *Amaracrinus*, *crocrinus*, *hyacinthrinus*; *cedrinus*, *faginus*, *oleaginus*; *adamantinus*, *amethystinus*, *smaragdinus*; *corallinus*, *crystallinus*, *murrinus*; *Crastinus*, *diutinus*, *perendinus*, *pristinus*, *serotinus*; *Earinus*, *oporinus*, *chimerinus*, *therinus*; also *annotinus*, *hornotinus*. To which add *bomby-*

*cinnus*, *elephantinus*, which seem to refer rather to the silk and ivory than to the animals themselves.

Et lux cum primum terris se *crastina* reddet. *Virg.*  
 . . . . Mens tantum *pristica* mansit. *Ovid.*

8. Diminutives in *olus*, *ola*, *olum*, and *ulus*, *ula*, *ulum*, shorten the penultimate; as, *urceolus*, *filiola*, *musæolum*; *Lectulus*, *ratiuncula*, *corculum*, etc.

Ante fugam soboles, si quis mihi *parvulus*, aula.  
*Virg.*

9. Adverbs in *tim* lengthen the penultimate; as, *oppidatim*, *diētim*, *virītim*, *tribūtim*. Except *affātim* and *perpētim*; also *stātim*, which has, however, been lengthened by poets living in an age of degenerate Latinity.

Et velut absentem *certātim* Actæona clamant.  
*Ovid.*

Stulta est fides celare quod prodas *stātim*.—(Iamb.)

10. Latin denominatives in *aceus*, *aneus*, *arius*, *aticus*, *orius*; also verbals in *abilis*; and words in *atilis*, whatever their derivation may be, lengthen their antepenultimate; as, *cretaceus*, *testaceus*; *momentaneus*, *subitaneus*; *cibarius*, *herbarius*; *aquaticus*, *fanaticus*; *censōrius*, *messōrius*; *amabilis*, *revocabilis*; *pluviātilis*, *plicātilis*, etc.

Aiunt, cum sibi sint congesta *cibaria*, sicut. *Hor.*  
 Calcavere pedis, nec solvit *aquaticus* Auster. *Ovid.*

11. Adjectives in *icius*, derived from nouns, shorten the *i* of the antepenultimate; as, *gentilicetus*,

*patrīcius, tribunīcius.* Except *novīcius*, or *novītius*. But those which come from supines or participles lengthen the *i* of the antepenultimate; as, *advec-tīcius, commendatīcius, suppositīcius*, etc.

*Patrīcios* omnes opibus cum provocet unus. *Juv.*  
Jam sedet in ripa, teturumque *novīcius* horret. *Id.*  
Hermes *suppositīcius* sibi ipsi. — (Phal.) *Mart.*

12. Desideratives in *urio* shorten the antepenultimate, which in the second and third person is the penult; as, *esūrio, esūris, esūrit*. But other verbs in *urio* lengthen that syllable; as, *ligūrio, ligūris; scatūrio, scatūris*, etc.

The quantity of the first and middle syllables of foreign or barbarous words introduced into the Latin language cannot be determined unless when they fall within the general rules. Those first and middle syllables which cannot be ascertained by the preceding rules must be determined by the practice or authority of the poets.

## SECTION IV.

### OF PRONUNCIATION.

On this part of Latin Prosody it were needless to dilate, as the modes adopted in the pronunciation of the vowels, whether long or short, are so various and so contradictory in various countries, and withal so firmly engrafted on their respective usages, that any attempt to lay down general rules

would appear not only useless but presumptuous. The majority of classical scholars in all these countries where the study of Latin language and literature is cultivated appear to concur in assigning to the vowels of that language the same sound which they give the vowels of their own vernacular respectively. How absurd soever the custom may be, it is now too firmly fixed to admit a remedy: *nullis medicabilis verbis.*

In the Catholic Universities and Colleges the mode adopted is that followed on the Continent of Europe; in the Literary Institutions of other denominations, at least of those in the British empire and United States, the mode usually adopted is that followed by the Universities of Oxford and Cambridge in England, and Trinity College, Dublin. In many institutions on either side of the Atlantic both methods are, in some measure, blended with a preponderance, more or less, to either, according to the taste of the instructors or the customs of the locality. The consequence is, that the stately and sonorous language of ancient Rome, for so many ages the most general medium of intercourse, written, printed, and oral, among the literati of all nations, is with much difficulty understood by a scholar of one country when read in his hearing by the scholar of another! but when spoken in conversation it is scarcely intelligible!!<sup>1</sup>

<sup>1</sup> Hence the sarcastic apology — for not answering in turn — made by *Scaliger*, when addressed in Latin by a Scotchman, — that “he” (*Scaliger*) “did not understand Gaelic.”

Without pretending to censure those who follow the modern improvements (?) in the mode of pronouncing the Latin words, the compiler ventures to offer a few words in defence of the mode which he had been long taught to regard as that least liable to objection, as nearest, in the majority of instances, to the pronunciation of the old Romans, and consequently as the best. He believes, then, that the sounds of the Latin vowels (long) ought to be nearly as laid down in the following scale:—

The ā	long like the English ā in <i>fār</i> ;	as in the Latin words	<i>Mārs, amāre.</i>
The ē	" " ē in <i>thēre</i> ;	" " <i>dīēs, tulēre.</i>	
The ī	" " ī in <i>thīne</i> ;	" " <i>Nilus, audīre.</i>	
The ō	" " ō in <i>nō</i> ;	" " <i>timōre, nōlīte.</i>	
The ū	" " ū in <i>sūre</i> ;	" " <i>mūsa, dūco.</i>	

Between the Latin *a* and the Greek *a* (ἄλφα), from which it had been derived, there could have been no essential difference of sound, being both pronounced when in combination like the ā in *fār*; as, *deārum, Mæcenās*; *θεā, ἀργός*; but the foppish and finical sound of ā in *fāte*, into which it has been metamorphosed by modern improvement, was certainly unknown to the full, open, *ore-rotundo* pronunciation of the stately lords of the world. To the majestic march and sonorous swell of “the long resounding line” in Latin verse, nothing probably has done more injury than this barbarous innovation.

The Latin ē, allowedly the *η* (ῆτα) of the Greeks, must have had a sound exactly similar to that of its primitive; like the English ē in *thēre*; or in the French words, *bête, tête*; as, in *aciēs, diēbus*. All

doubt on the subject is removed by the testimony of Eustathius, who says that  $\beta\hat{\eta}$ ,  $\beta\hat{\eta}$ , was a sound formed from the bleating of sheep; quoting the well-known verse of the poet:—

Ο δὲ ἡλίθιος, ὥσπερ πρόβατον, βῆ, βῆ λέγων βαδίζει: so that the modernized, attenuated sound of  $\bar{e}$  in  $\bar{w}\bar{e}$ , foisted on this vowel, had been wholly unknown to the ancients.

The vowel  $\bar{i}$  being the Latin representative of the Greek proper diphthong  $ei$ —not of the vowel  $i$  ( $i\hat{\omega}ta$ ), as some assert—must be supposed to have preserved the sound of both letters, and to have been pronounced like the English  $\bar{i}$  in *thine*;<sup>1</sup> as *Nilus* (the river), *Iphigenia*, *dīcere*.<sup>2</sup> Victorinus shows that the quantity of  $\bar{i}$  was marked by the ancients as if *ei* diphthong, which is also proved from Lucilius, where alluding to the sound of  $\bar{i}$  in the plural of words, he says:—

*Jam puerei venere ē postremum facito atque ī  
Hoc illei fecere, addes ē ut pinguius fiat:—*

“That it may become fuller;” an observation by no means applicable to the sound of  $\bar{e}$ , into which it has been too generally converted.<sup>3</sup>

<sup>1</sup> It must not, however, be concealed, that this opinion is different from that of many learned Prosodians.

<sup>2</sup> The force of custom has been more than usually capricious in the use or abuse of this letter; not unfrequently compelling the bewildered student to follow two different modes of pronunciation in the same line; as,—

*Cūi tu lacte favos et miti dilue Bacco.* Virg.

<sup>3</sup> Qu.—Perverted?

In  $\bar{o}$ , from the Greek  $\omega$  ( $\omega\mu\epsilon\gamma\alpha$ ), — more fortunate than its brethren, — scarcely any difference has *yet* appeared between the two systems alluded to above; all agreeing to give it the sound assigned it by nature, that of the English  $\bar{o}$  in *nō*, *ōh*; in French *côte*, and the Latin words *mōbilis*, *pōculum*; agreeably to the quantity of the Greek vowel whence derived.

In  $\bar{u}$ , from the Greek  $\nu$  ( $\nu\psi\iota\lambda\omega\nu$ ), the difference between the two systems has, in all probability, been as great as in the case of the vowel  $\bar{i}$ ; the scholars on the Continent generally giving it the sound of *u* in *rule* ( $\bar{o}\bar{o}$ ), while those of the British empire most commonly pronounce it like the English  $\bar{u}$  in *sūre*, *tūbe*; as in *manū*, *cornū*, a sound far preferable, not only from its more uniform prevalence in the recitation of the language, but from its greater fulness and expressiveness; yet it must in candor be admitted, that the sound given by the scholars of the Continent of Europe approximates more closely to that *supposed* to be the sound of the ancient Romans than the one adopted by the scholars of the British empire; for although derived from the Greek  $\nu$  ( $\nu\psi\iota\lambda\omega\nu$ ), the Latin  $\bar{u}$  would appear to have differed widely from its primitive; whence Ausonius tells us that the sound of the Roman *u* “had been unknown to the Greeks”— *Cecropiis ignota*; and Plautus makes his Parasite say,—

*Tu, tu, illic inquam, vin' adferri noctuam,—*

comparing it to the note or hooting of the owl.

With regard to the partial adoption of both systems, the natural result is the absence of all consistency, whereas those who strenuously insist on the mincing *petit-maitre* sound of *a* and *e*, as in the English vowels in *fāte* and *mē*, almost uniformly abandon the sound of the English vowels in the case of *i*, and generally in that of *u*, pronouncing the former as *ē* and the latter as *ōō*! If the Latin vowels *ā* and *ē* are doomed to submit to the Saxon yoke, why exempt *ī* and *ū*? If *ī* (sounded as *ē*) and *ū* (sounded as *ōō*) are retained as agreeable to the method of the Romans, why not retain *ā* and *ē* as unquestionably pronounced by the same people and as given in the above scale? In our improvements let us preserve some appearance at least of consistency. Let us Anglicize all or Latinize all; but let us not blunder like the foolish painter in Horace:—

*Ut nec pes nec caput uni  
Reddatur formæ.*

## SECTION V.

### FIGURES OF PROSODY

Are sixteen, viz.: 1. CÆSURA; 2. SYNÆRESIS (with its two correlatives, CRASIS and SYNECPHONESIS); 3. DIÆRESIS, or DIALYSIS; 4. ELISION (divided into SYNALŒPHA and ECTHLIPSIS); 5. SYSTOLE; 6. DIASTOLE or ECTASIS; 7. SYNA-

PHEIA; 8. PROTHESIS; 9. APHÆRESIS; 10. SYNCOPE; 11. EPENTHESIS; 12. APOCOPE; 13. PARAGOGE; 14. TMESIS; 15. ANTITHESIS; and 16. METATHESIS.

### I. — CÆSURA.<sup>1</sup>

The term Cæsura is used by Prosodians in two different acceptations: 1st, as applied to whole verses; and 2d, as applied to single feet. Lines in poetry are most generally so constructed that the voice of the reader is naturally required to make a short pause or rest at that part of every line or verse where it can be most conveniently done without injury to the sense or the harmony of the line; as, —

*Tantæ molis erat || Romanam condere gentem.  
Errabant acti fatis || maria omnia circum.*

The division thus produced by the halt or pause is called *Cæsura*, *Cæsural Pause*, or perhaps more correctly, *Lineal Cæsura*. This is the term in its first acceptation, and is used chiefly in reference to Hexameter verse. It shall be noticed again under the rules for the construction of Latin verse.

Cæsura in its second application occurs in the manner following, viz.: when a foot is made up of syllables belonging to separate consecutive words, and when the first syllable of that foot is the last syllable of the preceding word, then the space, separation, or division between the two consecutive words is called *Cæsura* simply, or more emphati-

<sup>1</sup> From *cædere*, “to cut” or “divide.”

cally, the *Metrical Cæsura*, as referring to a foot or measure. Thus in the following line,—

Pāstō|rēs övī|ūm tēnēr|ōs dē|pēllērē fētūs,—

the Metrical Cæsura occurs three times: in the second foot, *rēs övī*, where the division takes place between *rēs* and *övī*; in the third foot, *ūm tēnēr*, where it takes place between *ūm* and *tēnēr*; in fourth foot, *ōs dē*, where it takes place between *ōs* and *dē*.

Of Metrical Cæsura, there are three kinds; namely, the *Syllabic*, the *Trochaic*, and the *Monosyllabic*.

The *Syllabic Cæsura* is that in which the first part of the divided foot consists of the last syllable of the preceding word; as the syllables *res*, *um*, and *os* of the line just quoted.

The *Syllabic Cæsura* may take place in five positions, viz.: after the first syllable of the 2d, 3d, 4th, 5th, or 6th foot; or in the technical language of Prosodians, the Cæsura after the 1st syllable of the 2d foot is called *Triemimeris*, that is, "of the third half foot"; that after the 1st syllable of the third foot, or 5th half foot, is called *Penthemimeris*; at the 7th semi-foot, *Hephthemeris*; at the 9th, *Enneemimeris*; and at the 11th semi-foot, or 1st syllable of the last foot, *Hendecemimeris*.<sup>1</sup> This Cæsura (the *Hendecemimeris*) never occurs unless where the last word is a monosyllable.

<sup>1</sup> These terms are formed of ἡμί "half," and μερός or μερίς "part," with the Greek numerals prefixed.

## EXAMPLES TO ELUCIDATE THE FOREGOING DEFINITIONS.



1. Pectori|bus inhi|ans spi|rantia | consultit | exta.



2. Emicat Eurya|lus et | munere | victor a|mici.



3. Una ea|demque vi|a san|guis ani|musque se|quun-  
tur.



4. Graius ho|mō infec|tos lin|quens profu|gūs hymē-  
nœos.



5. Vertitur | interea cœ|lum et ruit | Ocea|nō nox.

The  points out the position of the Cæsura in each line, viz., of the *Triemimeris* after *bus*; of the *Penthemimeris* after *lus*; of the *Hephthemeris* after *guis*; of the *Enneemimeris* after *gus*; of the *Hendecemimeris* after *no*; or as expressed in the following tabular form:—

The Cæsura	in the 2d foot	or	3d half foot	is called	Triemimeris.
	" 3d "	or	5th "		Penthemimeris.
	" 4th "	or	7th "		Hephthemeris.
	" 5th "	or	9th "		Enneemimeris.
	" 6th "	or	11th "		Hendecemimeris.

Of these pauses or rests, the most beautiful—  
as tending beyond all others to impart sweetness,

smoothness, and rhythm to the verse — is that which occurs after the *Penthemimeris*. The pause after *Triemimeris* and *Hephthemeris* are also ornamental, though in a less degree; but the *Enneemimeris* and *Hendecemimeris* are injurious to harmony, and are to be sparingly used, unless where the want of smoothness may be desirable,

The *Trochaic Cæsura* is that in which the first part of the divided foot consists of either a long and short syllable (a trochee  $\overline{\text{—}}\text{—}$ ) remaining at the end of a word, or of an entire word comprised of a long and a short syllable (a trochee); as, —

Fōrtū|nātūs ēt | illē dē|ōs qui|nōvīt ā|grēstēs. *Virg.*

Here *nātūs* in the 2d foot, *illē* in the 3d, and *nōvīt* in the 5th form each a trochee, and at each of these divisions the *Trochaic Cæsura* occurs.

The *Trochaic Cæsura* may occur in any of the first five feet of a verse; as, —

Tāliā | vōcē rē|fērt, ō|tērqüe qüa|tērqüe bē|ātī.

*Virg.*

Armā prō|cūl cūr|rūsque vī|rūm mī|rātūr īn|ānēs.

*Id.*

The syllables in *Italics* point out the Cæsura.

Two successive Trochees in the 2d and 3d feet should be avoided, as they give the verse a flip-pant, cantering air or manner which is extremely inelegant and undignified; as, —

Ērgō mā|gīsqüe mā|gīsqüe vī|rī nūnc | glōriā | clārēt. *En.*

The *Monosyllabic Cæsura* is that in which the first syllable of the divided foot is a monosyllable; as,—

Hic vīr hic | ēst tībī | quēm prōmittī | sāpīus | aūdīs.

Virg.

Of the three kinds of Cæsura, the principal is the *Syllabic*; the next in metrical effect is the *Trochaic*; but the *Monosyllabic* is inferior to either, and yet, in many instances, it would appear to be the principal Cæsura in the verse.

#### ON THE LENGTHENING POWER OF THE CÆSURA.

*Syllaba sāpē brevis Cæsura extenditur, etsi  
Litera nec duplex nec consona bina sequatur.*

A short syllable in the Cæsura is frequently made long, although its vowel may not be followed by two consonants or a double letter.

Instead of attributing this to the power of the Cæsura, it is more agreeable to the laws of metre to ascribe it to the halt, pause, or suspension of the voice invariably accompanied by what is called the *ictus*, which takes place at the division of the foot, and which being counted into the time or duration of the preceding short syllable, makes it long, the Cæsural pause producing an effect similar to that of the final pause. Again, the swell or stress of the voice in dactylic versification invariably falling on the first syllable<sup>1</sup> of the foot

<sup>1</sup> Called the *āpōs* or “elevation,” the tone being here always more elevated; the other part being called *θēsēs* or “depression,” this part of the foot being comparatively depressed.

produces the same effect on that syllable as if its final letter were pronounced *double*, the voice striking emphatically and dwelling forcibly, for an instant, on the latter of the double letters.<sup>1</sup>

2. — **SYNÆRESIS**,<sup>2</sup> with its two co-relatives, **CRASIS**<sup>3</sup> and **SYNECPHONESIS**.<sup>4</sup>

*Syllaba, de gemina facta una, Synæresis esto.*

Two vowels naturally forming separate syllables, but read and pronounced as one syllable, form a *Synæresis*; as, *a-i-o*, pronounced *ai-o*.

EXAMPLES BY SINGLE WORDS.

*Pro-in-de, pro-hi-be-at, Tro-i-a, a-i-unt*, etc., pronounced *prōin-de, prōi-be-at, Troi-a, ai-unt*.

EXAMPLES IN COMPOSITION.

*Proinde tona eloquio, solitum tibi; neque timoris,*  
Virg.

making a diphthong of the two contiguous vowels in the word *Pro-in-de, Prōin-de*, and preserving

<sup>1</sup> To render this familiar to the young Prosodian, he should be taught to read the Cæsural syllables in the five verses given above, with a strong emphasis, as if written *Pectoribus*, *Euryalus*, *Sangui*, *Profugus*, etc., forcibly, although momentarily dwelling on the duplicated letter. Servius, on *Æneid*, 3, 91, says the syllable is made long, *finalitatis ratione*; and Quintilian, Lib. 9, c. 4, agrees that, *in ipsa divisione verborum* (the Cæsura) *quoddam latens tempus*.

<sup>2</sup> From *συναλπεσις*, “a contraction.”

<sup>3</sup> From *κράτις*, “a mixture” or “blending.”

<sup>4</sup> From *συνεκφώνησις*, “an uttering together.”

the sound of both. This seems the peculiar province of *Synæresis*, as the other attractions and alterations attributed to this figure more properly come under the head of *Crasis* and *Synecphonesis*.

### CRASIS

Blends or runs two vowels into one, so that the sound of one at least is lost; as, *pro-emo* — *pro-mo*.

#### EXAMPLES BY SINGLE WORDS.

*E-a-dem* (*eadem*), *co-al-u-e-rint* (*coaluerint*), *al-ve-a-ri-a* (*alvearia*), etc., pronounced *adem*, *co-lue-rint*, *alvaria*, etc.

#### EXAMPLES IN COMPOSITION.

*Seu lento fuerint alvearia vimine texta.* Virg.

To *Crasis*, then, — as the name indicates, — properly belongs all contractions where the sound of one of the two contiguous vowels is lost.

### SYNECPHONESIS

Is the change of a vowel sound into that of a consonant, as of *I* and of *U* into the sound of *J* and *V* (or *W*); as, *parietibus*, pronounced *par-yetibus*.

#### EXAMPLES BY SINGLE WORDS.

*Cenua, tenuis, pituita, tuas, fortuito*, etc., pronounced *gen-va* or *wa*, *ten-vis* or *-wis*, *pit-wita*, *twas*, *fort-wito*, etc.

## EXAMPLES IN COMPOSITION.

*Hærent parietibus scala, postesque, sub ipsis.* Virg.3. — DIÆRESIS,<sup>1</sup> or DIALYSIS.<sup>2</sup>*Distrahit in geminas resoluta Diæresis unam.*A *Diæresis* is the division of one syllable into two, as *auraï* for *auræ*.

## EXAMPLES BY SINGLE WORDS.

*Siliæ* (for *silva*), *solüa* (for *solvo*), *suädent* (for *suadent*), *Tro-i-a* (for *Troi-a*), *Ecqüës* (for *Ecquis*).

## EXAMPLES IN COMPOSITION.

*Æthereum sensum, atque auraï simplicis ignem.* Virg.4. ELISION<sup>3</sup> is divided into *Synalœpha*<sup>4</sup> and *Ecthlipsis*.<sup>5</sup>

## (i) SYNALŒPHA.

*Diphthongum aut vocalem haurit Synalœpha priorem.**Synalœpha* is the elision (or cutting off) of a vowel or diphthong at the end of a word when the<sup>1</sup> From διαρεσις, “a division.”<sup>2</sup> From διάλυσις, “a loosening.”<sup>3</sup> From ελισιο (wh. fr. ελιδέρε), “a cutting off.”<sup>4</sup> From συναλοιφή, “a coalescing” or rather “a reanointing or smearing over, to conceal or destroy the last coat or layer.”<sup>5</sup> From ἐκθλιψις, “a striking out.”

following word begins with a vowel or diphthong, or the letter *h*; as, *conticuer' omnes* for *conticuere omnes*.

#### EXAMPLES BY SINGLE WORDS.

*Intentiqu' ora* (for *intentique ora*), *Dardanid' e muris* (for *Dardanidae e muris*), *ub' ingens* (for *ubi ingens*), *atqu' yemes* (for *atque hyemes*).

#### EXAMPLES IN COMPOSITION.

*Quidve moror?* si omnes uno ordine *habetis Achivos.*  
Virg.

This line must be scanned thus: —

*Quidve moror?* s'omnes un' ordin' *habetis Achivos.*

#### (2) ECTHILIPSIS.

*M vorat Ecthlipsis, quoties vocalibus anteit.*

*Ecthlipsis* cuts off the final *m* and the preceding vowel,<sup>1</sup> when the following word begins with a vowel; as, *virtut' ex* for *virtutem ex*.

#### EXAMPLES BY SINGLE WORDS.

*O! quant' est* (for *O! quantum est*), *tec' una* (for *tecum una*), *ferend' est* (for *ferendum est*).

#### EXAMPLES IN COMPOSITION.

*Disce, puer, virtutem ex me, verumque laborem.*  
Fortunam ex aliis. Virg.

<sup>1</sup> The preceding vowel is, to speak accurately, thus cut off by the Synalæpha on the removal of the *m*.

5. — SYSTOLE.<sup>1</sup>

*Systole præcipitat positu vel origine longam.*

*Systole* shortens a syllable otherwise long by nature or by position; as, *vidēn'* for *vidēsne*.

## EXAMPLES BY SINGLE WORDS.

*Stetērunt, tulērunt, hōdie* (for *hōc-die*), *ōbicis* (for *ōbjicis*), *ōmitto* (for *ōbmitto*).

## EXAMPLES IN COMPOSITION.

*Cum subitō assurgens fluctu nimbosus Ōrion.*<sup>2</sup>

Virg.

6. — DIASTOLE,<sup>3</sup> or ECTASIS.<sup>4</sup>

*Ectasis extenditque brevem, duplicatque elementum.*

By *Ectasis* a syllable naturally short is made long; as, *ītalia* for *ītalia*; it sometimes doubles the consonant; as, *rēlligio* for *rēligio*.

## EXAMPLES BY SINGLE WORDS.

*Relliquiæ, repperit, Prīamides* (from *Priamus*), *Ārabia* (from *Ārabs*).

<sup>1</sup> From *συστολή*, “a contraction” or “shortening.”

~~☞~~ For the objections urged against the existence of Systole, the curious student should read Carey, Anthon, and others, under this head.

<sup>2</sup> Written in Greek with an *ω*, and consequently long by nature, it is here shortened by the figure.

<sup>3</sup> From *διαστολή*, “an extension” or “lengthening.”

<sup>4</sup> From *ἐκτασίς*, the same.

## EXAMPLES IN COMPOSITION.

*Qui clypeo, galeaque, Macēdoniaque, sarissa.*

Ovid.

7.—SYNAPHEIA.<sup>1</sup>

*Copulat irrupto versus Synapheia tenore.*

*Synapheia* connects verses together, in such a manner as to make them run on uninterruptedly as if not divided into separate lines or verses. By this mode of connecting lines together—*irrupto tenore*—the *initial* syllable of a succeeding verse has an influence on the *final* syllable of the preceding, affecting it by the concourse of consonants, by ecthlipsis, and by synalœpha. The use of synapheia was however confined principally to anapæstic verse and the Ionic *a minore*. In other species of verse it was rarely introduced by any of the great poets.

The following anapæstic lines are examples of Synapheia:—

*Præcēps|sylvās || mōntēs|quē fūgīt ||*

*Citūs Āct|æōn, || ăgīlīs|quē māgīs ||*

*Pēdē pēr|sāltūs || ēt sāx|ă vāgūs ||*

*Mētūz|mōtās || Zēphyrīs|plūmās. ||* Seneca.

By reading these lines—*continuo carmine*—the naturally *short* final syllables of *fugīt*, *magīs*, and *vagūs* respectively become *long* by position before their own final, and the initial consonants in the lines immediately succeeding.

<sup>1</sup> From *συναφέλα*, “a conjunction” or “joining together.”

Virgil's hexameters also furnish some examples; as, —

*Jactemur, doceas: ignari hominumque locorumque  
Erramus, vento huc et vastis fluctibus acti.*

In this example the first line ends with *rum*, the superfluous syllable *que* at the termination combines with *Er* the first syllable in the second line, and thence by *Synapheia* and *Synalæpha* produces *Qu'errā*, as a spondee, to commence the second line.<sup>1</sup>

8. — PROTHESIS.<sup>2</sup>      9. — APHÆRESIS.<sup>3</sup>

*Principium apponit Prothesis, quod Aphæresis auffert.*

*Prothesis* adds a letter or syllable to the beginning of a word, while *Aphæresis* takes away a letter or syllable from it. *Examples of Prothesis*: *Gnatus* for *Natus*, *Tetuli* for *Tuli*; of *Aphæresis*: *'st* for *est*, *Camander* and *Maragdus* for *Scamander* and *Smaragdus*.

EXAMPLES IN COMPOSITION—OF APHÆRESIS.

*Tu poteras virides pennis hebetare smaragdos.<sup>4</sup>*  
Ovid.

<sup>1</sup> The celebrated Bentley, in his *Dissertation upon Phalaris*, had the merit of discovering the law of *Synapheia*.

<sup>2</sup> From *πρόθεσις*, “a placing before.”

<sup>3</sup> From *ἀφαίρεσις*, “a taking away.”

<sup>4</sup> Where the initial *s* is not pronounced.

10.—SYNCOPE.<sup>1</sup>11.—EPENTHESIS.<sup>2</sup>

*Syncope de medio tollit, quod Epenthesis addit.*

*Syncope* takes away a letter or syllable from the middle of a word, while *Epenthesis* adds it. *Examples of Syncope*: *Periculum* for *Periculum*, *Pœnum* for *Pœnorum*, *aspris* for *asperis*, *audit* for *audivit*; of *Epenthesis*: *Redeo* for *re-eo*, *seditio* for *se-itio*, *pluvi* for *plui*.

## EXAMPLES IN COMPOSITION—OF SYNCOPE.

*Cingite fronde comas, et pocula porgite<sup>3</sup> dextris.*

Virg.

12.—APOCOPE.<sup>4</sup>    13.—PARAGOGE.<sup>5</sup>

*Apocope demit finem, quem dat Paragoge.*

*Apocope* strikes off, while *Paragoge* adds, a final letter or syllable. *Examples of Apocope*: *Men'* for *mene*, *tuguri* for *tugurii*, *neu* for *neve*; of *Paragoge*: *Deludier* for *deludi*, *legier* for *legi*, *amarier* for *amari*.

## EXAMPLES IN COMPOSITION—OF PARAGOGE.

*At Venulus, dicto parens, ita farier<sup>6</sup> infit.* Virg.

<sup>1</sup> From *συγκόπη*, “a cutting away.”

<sup>2</sup> From *ἐπένθεσις*, “an insertion.”

<sup>3</sup> *Porgite* for *porrigite*.

<sup>4</sup> From *ἀποκόπη*, “a cutting off.”

<sup>5</sup> From *παραγωγή*, “a bringing into.”

<sup>6</sup> For *fari*.

14. — **TMESIS.**<sup>1</sup>

*Per Tmesim inseritur medio vox altera vocis.*

*Tmesis* is the separation of a word into two parts, for the insertion of another word between the parts divided.

## EXAMPLES BY SINGLE WORDS.

*Qui te cumque* for *quicunque te*, *Septem subjecta Trioni* for *Septemtrioni*.

## EXAMPLES IN COMPOSITION.

*Talis Hyperboreo Septem subjecta trioni.* Virg.

15. — **ANTITHESIS.**<sup>2</sup> 16. — **METATHESIS.**<sup>3</sup>

*Nonnunquam Antithesi mutatur litera, ut olli;*  
*Cum propria migrat de sede, Metathesis esto.*

*Antithesis* substitutes one letter for another; as, *olli* for *illi*; while *Metathesis* changes the order of the letters in a word; as, *Thymbre* for *Thymber*.

## EXAMPLES BY SINGLE WORDS.

*Of Antithesis: Faciundum* for *faciendum*, *Publicus* for *Poplicus* (*Populicus*), *vult* for *volt*, *adsum* for *assum*, etc.; *of Metathesis: Corcodilus* for *Crocodilus*, *extremus* for *exterrimus* (by syncope, *exter'mus*), *supremus* for *superrimus* (by syncope, *super'mus*), etc.

<sup>1</sup> From *τμήσις*, “a cutting” or “incision.”

<sup>2</sup> From *ἀντίθεσις*, “a substitution.”

<sup>3</sup> From *μετάθεσις*, “a transposition.”

## EXAMPLES IN COMPOSITION—OF METATHESIS.

*Tu quoque cognosces in me, Meleagre,<sup>1</sup> sororem.*  
Ovid.

## OBSERVATIONS.

Although most of the foregoing figures of Prosody may be considered imaginary, being in reality nothing more than so many Archaisms, Anomalies, or Poetic Licenses, still it was deemed necessary, in compliance with custom,

*Quem penes arbitrium est, et jus et norma loquendi,*  
to give them place, as conducive to the perfection of the plan proposed in this little work, particularly as the curious reader will, in the course of his studies, find these figures on most occasions, treated of under their proper appellations by the most learned Grammarians, Prosodians, and Commentators.

## SECTION VI.

## OF VERSIFICATION.

I. Poems (*carmina*) are composed of verses or lines, verses are composed of feet,<sup>2</sup> and feet of

<sup>1</sup> For *Meleager*.

<sup>2</sup> Feet in metre are thus denominated, because the voice appears by their aid to move along in measured pace, through the verse. Foot, as applied to poetry, may also be thus derived: according to Marius Victorinus, *arsis* was the noiseless raising of the foot, — *Sublatio pedis sine sono*; while *thesis* was the dropping of it, audibly striking the ground, — *positio pedis cum sono*, — observing,

syllables. A foot, then, is a combination of syllables employed in measuring verse.

2. Feet are either *simple* or *compound*. *Simple* feet consist of two or three syllables; *compound* feet are formed by joining together two simple feet.

3. All the possible combinations of two syllables are four; of three syllables, eight; and of four syllables, sixteen, making twenty-eight different kinds. To these some Prosodians add two other compound feet of five syllables; viz., the *Dochimus*, or *Dochmius*, and *Mesomacer*, making thirty in all.

#### SIMPLE FEET OF TWO SYLLABLES.

I. The *SPONDEE*<sup>1</sup> (*Spondæus*) consists of two long syllables; as, *ōmnēs*.

also, that it was not so much by the number of syllables as by the time the arsis and thesis were regulated. Horace himself, and after him Terentianus Maurus, allude to this method of distinguishing the feet, keeping time according to the arsis and thesis by the tapping of the thumb or the beating of the foot—

Lesbium servate *pedem*, meique

*Pollicis ictum.* Lib. iv. Ode vi.

Verse is so called from turning back (*vertendo*), because when the line is completed by the requisite number of syllables, we *turn* back to the beginning of another line. By the Greeks it was called *στίχος*, “order” or “rank,” from the disposition of the lines. From *στίχος*, and *ἡμίσυ*, “the half,” comes hemistich or half verse. The term hemistich is also usually applied to either portions of a line or verse divided at the penthemimeris; as,—

*Ære ciere viros || Martemque accendere cantu.* Virg.

<sup>1</sup> Derived from *σπονδή*, “a libation,” being originally used from its majestic gravity in the slow solemn chant at sacrifices.

2. The PYRRHIC<sup>1</sup> (*Pyrrhichius*) consists of two short syllables; as, *dēiūs*.
3. The TROCHEE<sup>2</sup> (*Trochaeus*) consists of one long and one short syllable; as, *sērvāt*.
4. The IAMBUS<sup>3</sup> (*Iambus*) consists of one short and one long syllable; as, *pīōs*.

#### SIMPLE FEET OF THREE SYLLABLES.

1. The MOLOSSUS<sup>4</sup> (*Molossus*) consists of three long syllables; as, *dēlēctānt*.
2. The TRIBRACH<sup>5</sup> (*Tribrāchys*) consists of three short syllables; as, *mēliūs*.
3. The DACTYL<sup>6</sup> (*Dactylus*) consists of one long and two short; as, *cārmīnā*.

<sup>1</sup> So called from *πυρρίχη*, “a martial dance,” performed by armed men, in which this quick and lively measure was predominant. Some derive it from Pyrrhus, son of Achilles, as the inventor; while others attribute it to Pyrrhicus, the Cydonian.

<sup>2</sup> Supposed to be derived from *τρέχειν*, “to run,” *τροχός*, “a wheel,” from its lively movement. By the Greeks it was also called *χορεῖος* (from *χόρος*, “a dance”), and by the Latins *Choraeus*, from its adaptation for dancing.

<sup>3</sup> From *lāπτεῖν*, “to rail against,” because this foot was first used in satirical compositions. Others derive it from the nymph *Iambē*, by whom it was used in singing for Ceres to alleviate her grief for the loss of Proserpina.

<sup>4</sup> After *Molossus*, son of Pyrrhus and Andromache, who used to sing hymns composed in this metre, before the shrine of Dodona; or, as others say, from its being used in the war songs of the *Molossi*, a people of Epirus.

<sup>5</sup> From *τρεῖς*, “three,” and *βραχύς*, “short.” It is also called *Chorēus*, and by Quintilian, *Trochaeus*.

<sup>6</sup> From *δάκτυλος*, “a finger,” which has one long joint and two short ones. Some derive it *ab Idæis Dactylis*, by whom this metre was used in the songs and music played and sung to drown the

4. The ANAPÆST<sup>1</sup> (*Anapæstus*) consists of two short syllables and one long one; as, *ănimōs*.

5. The BACCHIUS<sup>2</sup> (*Bakχēios*) consists of one short syllable followed by two long ones; as, *dōlōrēs*.

6. The ANTIBACCHIUS<sup>3</sup> ('*Αντιβακχεῖος*) consists of two long syllables followed by a short one; as, *pēllūntūr*.

7. The AMPHIMACER<sup>4</sup> ('*Αμφίμακρος*) consists of one short syllable between two long ones; as, *cāstītās*.

8. The AMPHIBRACH<sup>5</sup> (*Amphibrachys*) consists of one long syllable between two short ones; as, *ămārē*.

#### COMPOUND FEET.

I. The DISPONDÆUS, or Double Spondee, is composed of four long syllables, or two spondees; as, *īnfinītīs*.

cries of the infant Jupiter while being concealed on Ida from the child-devouring Saturn. By others it was called *Herōus*, from its use in describing heroic achievements.

<sup>1</sup> From *ἀνατάω*, "I strike or beat in reverse order," because those who danced according to the cadence of this foot used to beat the ground in a manner different from those observing the dactylic movement. Hence it was also called '*Αντιδάκτυλος* (*Antidactylus*) by the Greeks and *Retroactus* by the Latins.

<sup>2</sup> So called from its frequent use in hymns to Bacchus.

<sup>3</sup> From its being used in opposition to the Bacchius; in the same way probably as the *Anapæst* and the *Dactyl*.

<sup>4</sup> From *ἀμφί*, "on both sides," and *μακρός*, "long."  This foot is also called CRETIC (*Creticus*), and is then derived from the fancied similarity between this measure and the time observed by the Corybantes of Crete when striking on their shields or cymbals to drown the cries of the infant Jupiter, as already mentioned in the note on the DACTYL.

<sup>5</sup> From *ἀμφί*, "on both sides," and *βραχύς*, "short."

2. The PROCELEUSMATICUS<sup>1</sup> is composed of two pyrrhics, or four short syllables; as, *hōmīnibūs*.
3. The DIAMBUS, or Double Iambus, consists of two iambi; as, *sēvēritās*.
4. The DITROCHÆUS, or Dichoræus, consists of two trochees; as, *pērmānērē*.
5. The IONICUS MAJOR (or *a Majōre*) consists of a spondee and a pyrrhic — two long and two short; as, *cālcāribūs*.
6. The IONICUS MINOR (or *a Minōre*) consists of a pyrrhic and a spondee — two short and two long; as, *prōpērābānt*.<sup>2</sup>
7. The CHORIAMBUS consists of a choræus, or trochæus, and an iambus — two short between two long; as, *nōbīlītās*.
8. The ANTISPAST<sup>3</sup> (*Antispastus*) consists of an iambus and a trochee — two long between two short; as, *sēcūndārē*.
9. The EPITRĪTUS PRIMUS, or First Epitrit, consists of an iambus and a spondee — one short and three long; as, *sālūtāntēs*.

<sup>1</sup> From *κέλευσμα*, “the word of command,” given by the leader of a choir or dance which was performed in double quick time. Others derive it from the word given out by the master or captain of a vessel to encourage his crew to greater exertion and celerity.

<sup>2</sup> These two are called Ionic, from their use among the Ionians. One is called *a majore*, because it begins with the greater quantity — two long; the other is called *a minore*, because it begins with the less, that is, with two short syllables. Some authors think these measures were so called from *Ion*, their inventor.

<sup>3</sup> From *ἀντισπάσθαι*, “to be drawn asunder,” two long syllables being separated or drawn asunder by two short ones.

10. The EPITRĪTUS SECUNDUS, or Second Epitrit, consists of a trochee and a spondee—a long, a short, and two long; as, *cōncītātī*.

11. The EPITRĪTUS TERTIUS, or Third Epitrit, consists of a spondee and an iambus—two long, with a short and a long; as, *cōmmūnīcānt*.

12. The EPITRĪTUS QUARTUS,<sup>1</sup> or Fourth Epitrit, consists of a spondee and a trochee—three long and one short; as, *īncāntārē*.

13. The PÆON PRIMUS, or First Pæon, consists of a trochee and a pyrrhic—one long and three short; as, *cōnfīcērē*.

14. The PÆON SECUNDUS, or Second Pæon, consists of an iambus and a pyrrhic—a short, a long, and two short, as *rēsōlvērē*.

15. The PÆON TERTIUS, or Third Pæon, consists of a pyrrhic and a trochee—two short, a long, and a short, as *sōciārē*.

16. The PÆON QUARTUS,<sup>2</sup> or Fourth Pæon, consists of a pyrrhic and an iambus—three short and one long; as, *cēlēritās*.

<sup>1</sup> These four derive their name from *ēπītē*, “beyond,” and *τρίτος*, “the third,” because they have three measures and something more; then they are called first, second, third, and fourth, from the relative situation of the short syllable.

<sup>2</sup> The name of these four is by some authors derived from *Pæon*, its inventor. Others, however, with more plausibility, derive it from Apollo, to whose honor hymns were composed and sung in this measure. Similar to other metres, the Pæon is the opposite to the Epitrit, whereas in the latter there is one short with three long, but in the former there is one long with three short. Thus, also, the first, second, third, and fourth Pæons are so named from the relative position of the long syllable in each.

## A TABLE OF THE VARIOUS KINDS OF FEET USED IN THE COMPOSITION OF LATIN VERSE.

To assist the memory in distinguishing the feet from one another, the pupil should be taught to observe the order represented in the following table, and also to remark the contrariety or opposition subsisting in each couplet. Thus in the first couplet the spondee is composed of *two long syllables*, and the Pyrrhic of *two short*; in the next the Chorœe is *one long and one short*, while the Iambus is *one short and one long*, and so on throughout.

*There are Thirty Feet, Twelve Simple and Eighteen Compound.*

### I. TWELVE SIMPLE FEET, of which Four are Dissyllables, Eight Trisyllables,

#### Four Feet of Two Syllables.

1	A Spondee ( <i>Spondæus</i> , or <i>Spondēus</i> )	two long syllables, as	Mūsām
2	A Pyrrhic ( <i>Pyrrhicus</i> , or <i>Pyrrhichius</i> )	two short	Dēüs
3	A Chorœe, or Trochœe ( <i>Choreus</i> , or <i>Trochæus</i> )	one long, one short	Māgnūs
4	An Iambus ( <i>Iambus</i> )	one short, one long	Lēgūnt

#### Eight Feet of Three Syllables.

5	A Molossus ( <i>Molossus</i> )	three long	Dixērūnt
6	A Tribrach ( <i>Tribrachys</i> )	three short	Hōmīnē
7	A Dactyl ( <i>Dactylus</i> )	one long, two short	Cārminē
8	An Anapest ( <i>Anapestus</i> )	two short, one long	Lēgrērēnt
9	A Bacchic ( <i>Bacchus</i> )	one short, two long	Lēgēbānt
10	An Antibacchic or Palimbacchic ( <i>Antibacchus</i> , etc.)	two long, one short	Aūdirē
11	A Cretic, or Amphimacer ( <i>Creticus</i> , etc.)	one short between two long	Cāstītās
12	An Amphibrach ( <i>Amphibrachys</i> )	one long between two short	Rēmōtūs

2. EIGHTEEN COMPOUND FEET, of which sixteen are of four Syllables and two of five. Of the first sixteen, four are of the same Foot doubled, four of contrary Feet, four in which long Times predominate, and four in which short Times predominate.

Four of the same Foot doubled.

13	A Dispondee ( <i>Dispondeus</i> )	two Spondees	Incremēntūm
14	A Procelesmatic ( <i>Procelesmaticus</i> )	two Pyrrhics	Hōmīnībus
15	A Dichoree ( <i>Dichoreus</i> )	two Chores	Cōmptōbāvit
16	A Diambus ( <i>Diambus</i> )	two Iambuses	Amēnitās
17	A great Ionic ( <i>Major Ionicus</i> )	Four of contrary Feet.	Cēlissimūs
18	A small Ionic ( <i>Minor Ionicus</i> )		Diōmēdēs
19	A Choriambus ( <i>Choriambus</i> )		Histōriās
20	An Antispast ( <i>Antispastus</i> )		Rēmōvērē
		Four Feet in which long Times exceed.	
21	First Epitrit ( <i>Epitritus Primus</i> )	an Iambus and Spondee	Vōlūptātēs
22	Second Epitrit ( <i>Ep. Sec.</i> )	a Choree and Spondee	Cōncitārī
23	Third Epitrit ( <i>Ep. Tert.</i> )	a Spondee and Iambus	Cōmmūnicās
24	Fourth Epitrit ( <i>Ep. Quartus</i> )	a Spondee and Choree	Ēxpēctārē
		Four Feet in which short Times exceed.	
25	First Peōn, or Peān ( <i>Peōn Primus</i> )	a Choree and Pyrrhic	Prēcipērē
26	Second Peōn ( <i>Peōn Sec.</i> )	an Iambus and Pyrrhic	Rēsōlverēt
27	Third Peōn ( <i>Peōn Tertius</i> )	a Pyrrhic and Choree	Aliēnis
28	Fourth Peōn ( <i>Peōn Quartus</i> )	a Pyrrhic and Iambus	Tēmēritās
		Two other compound Feet of Five Syllables.	
29	Dochimus or Dochmius ( <i>Cic. and Quintili.</i> )	an Iambus and Cretic	Iñ ārmis fūt
30	Mesomaccer ( <i>Scaliger and Poerius</i> )	Pyrrhic and a Dactyl	Prōhibēhimūs

1. The *DOCHMIUS*<sup>1</sup> ( $\Delta\delta\chi\mu\oslash$ ) consists of an An-tispast and a long syllable — a short, two long, a short, and a long; as, *ăbērrāvērānt*.

2. The *MESOMACER*<sup>2</sup> ( $\mathbf{M}\mathbf{\epsilon}\mathbf{\sigma}\mathbf{\delta}\mathbf{m}\mathbf{a}\mathbf{c}\mathbf{r}\mathbf{o}\mathbf{s}$ ) consists of a pyrrhic and a dactyl — two short, a long, and two short; as, *ăvīdīssīmīs*.

#### OF FEET CALLED ISOCHRONOUS.

1. Feet that are in metre, considered interchangeable or convertible, have been called *Isochronous*.<sup>3</sup> For instance, as a *long* syllable contains *two times*, while a *short* syllable contains but *one time*, the Spondee consisting of two long syllables is *Isochronous*, or of equal time, with the Anapæst consisting of two short and one long, with the Dactyl consisting of one long and two short, or with the Proceleusmatic consisting of four short syllables, and *vice versa*, as in the following scheme: —

The Spondee	—	—
The Anapæst	˘ ˘	—
The Dactyl	—	˘ ˘
The Proceleusmatic	˘ ˘	˘ ˘

Thus the long or double time of the first member or first half of the Spondee is equivalent to, or convertible into, the two single times of the Anapæst, while the double time of the second member or

<sup>1</sup> From  $\delta\delta\chi\mu\oslash$ , “oblique” or “irregular,” on account of its irregularity and deviation from the customary laws of metre.

<sup>2</sup> From  $\mu\epsilon\sigma\delta$ , “middle,” and  $\mu\alpha\kappa\rho\delta$ , “from the position of the long in the midst of two short on each side.”

<sup>3</sup> That is, *even* or *equal-timed*, from  $\iota\tau\oslash$ , “equal,” and  $\chi\rho\delta\tau\oslash$  “time.”

second half is equivalent to, or convertible into, the two single times of the Dactyl; and the double time of either members of the Spondee answers a similar purpose for either half of the Proceleusmatic, and so again the times of each of the three are resolvable into those of the Spondee.<sup>1</sup> But of the other feet, the Iambus is not substitutable for the Trochee; nor is the Spondee for the Amphibrach.

2. The *arsis*<sup>2</sup> is naturally assigned to the long syllable of every foot: in the iambus to the second syllable, in the trochee to the first, while on the spondee and tribrach the position of the *arsis* must depend on circumstances, because as the predominant foot and metre always determine the position for the subordinate feet, the spondee when introduced into iambic or anapæstic verse has the *arsis* on the *second* syllable, but in trochaic or dactylic verse on the *first*; so the tribrach introduced in iambic verse has the *arsis* on the *third*, and when in trochaic, on the *first*.

<sup>1</sup> The young Prosodian must beware of misconception on this subject, because, critically speaking, no feet are Isochronous unless they are so in their *separate* members, as the four above compared, whose first and second members consist of equal times. Therefore neither a Trochee nor an Amphibrach is Isochronous with any of the four just mentioned. Of this any one may be convinced by pronouncing the words *rēclūdē*, *rēsūmē*, *rēpēlē*—three Amphibrachic feet—and comparing them with the three Dactyls, *clūdērē*, *sūmērē*, *pēlērē*, the voice requiring more time for the distinct enunciation of the three former than of the three latter, because the voice dwells longer on each of the short syllables when *separate* than when following each other consecutively.

<sup>2</sup> See pp. 3, 98, and 108, for an account of the *arsis*.

## SECTION VII.

## OF METRE.

1. METRE is most commonly used to signify a combination of verses succeeding each other in regular order: thus *Dactylic metre*, *Iambic metre*, *Trochaic metre*, are synonymous with *Dactylic*, *Iambic*, *Trochaic verse*.

2. METRE is also used in a more restricted sense to signify either a single foot or a combination of feet in poetry, and in this sense it is technically called "*a metre*."

3. The metres employed in Latin poetry are six; viz., 1. the *Dactylic*, 2. the *Anapæstic*, 3. the *Iambic*, 4. the *Trochaic*, 5. the *Choriambic*, 6. the *Ionic*;<sup>1</sup> to which may be added another, irreducible to any of these six, under the head of *Compound Verses*, as the 7th kind.

4. Metres are likewise divided into eight classes, corresponding to the number of feet or measures which they contain; thus, a verse of *eight* metres or feet is called *Octameter*; a verse of *seven* metres is called *Heptameter*; a verse of *six*, *Hexameter*;

<sup>1</sup> These metres are thus designated from their predominance in some particular foot, as each species had been originally composed of those feet only, whence the name was given; but other feet of equal time were afterwards occasionally substituted, according as the taste of the poet or the necessity of the verse required. Metres are not unfrequently denominatated after some celebrated poet who composed in this particular species; as, the *Alcaic*, the *Anacreontic*, the *Sapphic*, etc., etc.

a verse of *five*, *Pentameter*; of *four*, *Tetrameter*; of *three*, *Trimeter*; of *two*, *Dimeter*; of *one*, *Monometer*.

5. In *Dactylic*, *Choriambic*, and *Ionic* verse a *metre* consists of *one* foot only; but in *Anapætic*, *Iambic*, and *Trochaic* verse a *metre* contains *two* feet; thus, in the three former, a *Monometer* consists of *one* foot; a *Dimeter*, of *two* feet; a *Trimeter*, of *three*; a *Tetrameter*, of *four*; a *Pentameter*, of *five*; an *Hexameter*, of *six*; and an *Heptameter*, of *seven* feet, while in the three latter, a *Monometer* contains *two* feet; a *Dimeter* contains *four* feet; a *Trimeter*, *six*; a *Tetrameter*, *eight*; a *Pentameter*, *ten*; an *Hexameter*, *twelve*; and an *Heptameter*, *fourteen*.<sup>1</sup>

6. SCANNING<sup>2</sup> is the technical division of a line or verse into its component feet. It also assigns to each of these component feet its proper quantity.

DIRECTIONS FOR SCANNING. A vowel, or a diphthong, or a syllable composed of a vowel and *M*, is cut off from the end of a word when the next

<sup>1</sup> Two consecutive feet are sometimes called a *dipodia* (*διποδία*), or *syzygy* (*συζυγία*); in general, however, two dissyllabic feet are termed a *dipodia*; while two trisyllabic feet, or a dissyllabic and trisyllabic together, is called a *syzygy*. The combination of two feet is also called a *base*.

<sup>2</sup> Or “Scanding,” from *Scandere*, “to climb,” as if mounting, climbing, or advancing through the poem, step by step. Among the polished nations of antiquity, more attention was paid to scanning, as indispensable to the elegant reading of verse, than among the moderns, who do not seem conscious of the poet’s rebuke —

word begins with a vowel. This is called *Elision*.  
Thus, —

Quidve moror? si omnes uno ordine habetis  
Achivos. *Virg.*

Gentis Iuleæ, et rapti secreta Quirini. *Lucan.*

Monstrum horrendum, informe, ingens, cui lumen  
ademtum. *Virg.*

must be read in scanning, —

Quidve moror? s' omnes un' ordin' habetis Achi-  
vos.

Gentis Iule', et rupti secreta Quirini.

Monstr' horrend', inform', ingens, cui lumen adem-  
tum.

The elision of a vowel or diphthong is called *Synalæpha*; that of *m* and the vowel before it, *Ecthlipsis*. The earlier poets frequently elided *s* final before a consonant to preserve the vowel from becoming long by position; as, —

. . . Sive foras fertur, non est ea *fini*' profecto.  
*Lucret.*

Sceptra potitus, eadem aliis *sopitu*' quiete est. *Id.*

And when the next word begins with a vowel, the *s* is sometimes cut off to expose the vowel before it to Elision; as, —

Etenim ille *quoiu*' *huc* jussu venio Jupiter [Iambic  
Trim.]. *Plautus.*

To be sounded “*quo' huc.*” And in Lucretius, III. 1048, we ought to read —

Ossa dedit terræ, proinde ac *famulu'* infimus esset, instead of *famul*, as it is commonly printed.

*Exc.* The interjections *o*, *heu*, *ah*, *proh*, never suffer elision.

7. Verses are called *Acatalectic*,<sup>1</sup> *Catalectic*,<sup>2</sup> *Brachycatalectic*, *Hypercatalectic* (or *Hypermeter*), and *Acephalous*.<sup>3</sup> A line or verse that contains an exact number of feet, without deficiency or excess, is called *Acatalectic*; (a line or verse that wants *one* syllable of a certain regular number of feet is called *Catalectic*, or *deficient by one*); a verse wanting *two* is called *Brachycatalectic*, or *deficient by two*, and if a verse have one or two syllables superfluous, after the regular number of feet is complete, it is called *Hypercatalectic* or *Hypermeter*, i.e. *redundant*; while a verse that wants a syllable at the beginning is called *Acephalous* or *headless*.

<sup>1</sup> From ἀκαταληκτικός (fr. *a* *priv.* and *καταλήγω*, “I stop or cease”).

<sup>2</sup> From *καταληκτικός*, denoting verses that stop short before completion, wanting one syllable. Hence the derivation of the next two kinds is evident.

<sup>3</sup> From ἀκέφαλος (fr. *a* *priv.* and *κεφαλή*, “head”), without a head.

## COMBINATIONS OF VERSE.

A poem written in stanzas of  $\left\{ \begin{array}{l} \text{two} \\ \text{three} \\ \text{four} \\ \text{five} \end{array} \right\}$  lines is called  $\left\{ \begin{array}{l} \text{Distrōphos}^1 \text{ or } \text{Distrōphon.} \\ \text{Tristrōphos} \text{ or } \text{Tristrōphon.} \\ \text{Tetrastrōphos} \text{ or } \text{Tetrastrōphon.} \\ \text{Pentastrōphos} \text{ or } \text{Pentastrōphon.} \end{array} \right.$

A poem written in  $\left\{ \begin{array}{l} \text{one kind} \\ \text{two kinds} \\ \text{three kinds} \end{array} \right\}$  of verse is called  $\left\{ \begin{array}{l} \text{Monocōlos}^2 \text{ or } \text{Monocōlon.} \\ \text{Dicōlos} \text{ or } \text{Dicōlon.} \\ \text{Tricōlos} \text{ or } \text{Tricōlon.} \end{array} \right.$

Hence poetic composition is distinguished and denominated after two different ways; viz., 1st, according to the variety [or kinds] of verse used; 2dly, from the number of verses of which it consists previous to the completion of each strophe, i.e. before the poem *returns* to the same kind of verse with which it had commenced.

First, according to the variety [or kinds] of verse used: a poem written in one kind or sort of verse is called *Monocōlos* or *Monocōlon*;<sup>3</sup> a poem written in two kinds or sorts of verse is called *Dicōlos* or *Dicōlon*;<sup>4</sup> a poem written in three kinds or sorts of verse is called *Tricōlos* or *Tricōlon*.<sup>5</sup>

Secondly, according to the number of verses in each strophe. When the same kind of verse with

<sup>1</sup> From δις, “twice” or “double,” and στροφή, “a stanza”; and so of the rest.

<sup>2</sup> From μόνος, “single,” and κῶλον, “a member”; and so of the others.

<sup>3</sup> As the Eclogues, Georgics, and *Aeneis* of Virgil, the Satires of Horace, and Ovid’s *Metamorphosis*—all consisting of hexameters.

<sup>4</sup> As Ovid’s *Epistles*, the *Elegies* of Tibullus, etc., etc., composed in hexameters and pentameters alternately.

<sup>5</sup> As the Alcaics of Horace.

which a poem commenced recurs after the *second* line, the poem is denominated *Distrōphos* or *Distrōphon*;<sup>1</sup> when the same kind of verse recurs after the *third* line, the poem is denominated *Tristrōphos* or *Tristrōphon*;<sup>2</sup> when the same kind recurs after the *fourth* line, it is denominated *Tetrastrōphos* or *Tetrastrōphon*;<sup>3</sup> and so of the rest.

Then by a combination of the preceding terms a poem written in stanzas, consisting of *two* verses of different kinds, is called *Dicōlon-distrōphon*;<sup>4</sup> when the stanza consists of three verses, but of two sorts only (one sort being twice repeated), it is called *Dicōlon-tristrōphon*;<sup>5</sup> when the stanza consists of four verses, still of two sorts only (one being thrice repeated), it is called *Dicōlon-tetrastrōphon*.<sup>6</sup> When the poem is written in stanzas consisting of three lines, each of a different kind, it is called *Tricōlon-tristrōphon*;<sup>7</sup> when a stanza consists of *four* verses, but of three kinds only (one being repeated), it is called *Tricōlon-tetrastrōphon*,<sup>8</sup> and so of the rest.

<sup>1</sup> As iii. Ode, lib. i. of Horace.

<sup>2</sup> As Ode xi. lib. Epod. of Horace, and the Preface to the Hymns of Prudentius.

<sup>3</sup> As Ode ii. lib. i. of Horace.

<sup>4</sup> As the Elegiacs of Ovid, Catullus, Propertius, Tibullus, and many of Horace's Odes.

<sup>5</sup> As Ode xii. lib. iii. of Horace.

<sup>6</sup> As Ode ii. lib. i. of Horace, already quoted.

<sup>7</sup> As Ode xi. and xiii. lib. Epod of Horace.

<sup>8</sup> As Ode ix. lib. i. of Horace.

## SECTION VIII.

## DIFFERENT KINDS OF VERSE.

## GENUS I. DACTYLIC VERSES.

1. *General Canon.* These have their last foot always a spondee,<sup>1</sup> and the last but one always a dactyl, while the rest may indiscriminately be either dactyls or spondees. The penultimate foot is very seldom a spondee, but when it is so, a dactyl most generally precedes it.

2. *SPECIES I.—Dactylic Hexameter or Heroic Verse* consists of six feet,<sup>2</sup> varied and limited as above, *i.e.* five dactyls and one spondee, admitting a spondee instead of a dactyl on any of the first four places, but on the fifth rarely, according to the following scale:—

<sup>1</sup> Because a dactyl at the end would become an amphimacer.

<sup>2</sup> As each of these feet—whether dactyls or spondees—contains four times, there are consequently in every line of verse, prosodically speaking, twenty-four times. So also in every other species of verse must the number of times, in proportion to the number of its feet, be inviolably preserved. Hence appears the absurdity of attempting to read Latin verse according to the rules of English accent and quantity, by which the twenty-four times of an hexameter line are often extended to twenty-nine times!!—not unfrequently to thirty-one!!!  It may be useful to the young Prosodian to bear in mind that every regular hexameter verse or line must contain not fewer than *thirteen*, and not more than *seventeen*, syllables, *i.e.* the line or verse may consist of five spondees and one dactyl (the penultimate foot), making thirteen syllables; or of five dactyls and one spondee, making seventeen syllables.

1	2	3	4	5	6
— u u	— u u	— u u	— u u	— u u	— —
— —	— —	— —	— —	— —	— —

Rādīt ī-|tēr līquī-|dūm, cělē-|rēs něqüe | cōmmōvēt |  
ālās.

Virg.

öllī | rēspōn-|dīt rēx | Albā-|i lōn-|gāi.

Ennius.

Lūdērē | qūæ vēl-|lēm cālā-|mō pēr-|mīsīt ā-|grēstī.

Virg.

Mārginē | tērrā-|rūm pōr-|rēxērāt | Āmphī-|trītē.

Ovid.

The fifth foot should never be a spondee, unless for the purpose of expressing slow or difficult motion, in solemn, majestic, or mournful descriptions, or in those expressive of dignity, gravity, astonishment, consternation, vastness of extent, etc., etc.

3. SPECIES 2.— *Dactylic Tetrameter a priore* consists of the first four feet of the ordinary hexameter varied and limited as in Art. 1, with this difference, that the fourth or last foot is always a dactyl.

Lūmīnī-|būs qüe prī-|ōr rēdī-|it vīgōr.

Boëthius.

Gārrūlā | pēr rā-|mōs āvīs | ōbstrēpīt.

Seneca.

4. SPECIES 3.— *Dactylic Tetrameter a posteriore* has the last four feet of an hexameter; as,—

Ībīmūs | ō sōcī-|ī cōmī-|tēsqüe.

Hor.

Jūdīcē | tē nōn | sōrdīdūs | aūctōr.

Id.

Mēnsō-|rēm cōhī-|bēnt Ār-|chýtā.

Id.

5. SPECIES 4.—*Tetrameter Catalectic* is the last species with its final syllable cut off; as,—

Íbimüs | ë sōcī-í cōmī-|tēs.

Únüs ë-|nīm rē-|rūm pätēr | ëst. *Boëthius.*

6. SPECIES 5.—*Trimeter (Pherecratic)* consists of a spondee, a dactyl, and a spondee without variation; as,—

Crās dō-|nābērīs | hādō. *Hor.*

\* \* \* By some Prosodians this is scanned as a choriambic. See Art. 34, under that head.

7. SPECIES 6.—*Trimeter Catalectic (Archilochian)* consists of two dactyls and a syllable; a spondee being seldom admitted; as,—

Árbōrī-|būsqüe cō-|māe. *Hor.*

8. SPECIES 7.—*Dimeter (Adonic<sup>1</sup>)* consists of a dactyl and a spondee without variation; as,—

Tērrūít | ûrbēm. *Hor.*

The *Adonic* is rarely used unless joined to the Trochaic, Pentameter, or Sapphic, one *Adonic* being annexed to three Sapphics to form the strophe or stanza. In tragic choruses, however, it is annexed to any number of Sapphics at the will of the poet.<sup>2</sup>

<sup>1</sup> So called from the metre used in lamenting the fate of Adonis.

<sup>2</sup> See *Seneca*, *Œdip.*, act 1; *Troas*, act 4; *Herc. Fur.*, act 3; *Thyest.*, act 3, etc.

IRREGULAR DACTYLIC VERSES.<sup>1</sup>

## Of Pentameter.

9. SPECIES I.—*Pentameter* consists of five feet, of which the first and second are either dactyls or spondees, the third is always a spondee, and the fourth and fifth are anapæsts, according to the scale.

1	2	3	4	5
— u u	— u u	—	— u u —	u u —
— —	— —	—	—	—

Lāssā-|rēt vīdū-|ās pēn-|dūlā tē-|lā mānūs. *Ovid.*  
Et grāci-|lis strūc-|tōs ēf-|fūgīt ūm|brā rōgōs. *Id.*

The Pentameter must always have a cæsura Penthemimeris, and every line ought to conclude with a dissyllable, as a trisyllable is considered inelegant.

Another mode of dividing the Pentameter, and which is preferred by the best Prosodians, is to separate each line into two Catalectic Trimeters (7), the first admitting the spondee, the second not; in other words, the first two feet may be either dactyls or spondees, followed by a long syllable, then two dactyls followed by another long syllable, according to the scale,

1	2	3	4	5	6
— u u	— u u	—	— u u	— u u	—
— —	— —	—	—	—	—

Lāssā-|rēt vīdū-|ās || pēn-|dūlā | tē-|lā mā-|nūs.  
Et grāci-|lis strūc-|tōs || ēf|fūgīt | ūmbrā rō-|gōs.

<sup>1</sup> Those verses are called irregular because they deviate from the general canon laid down at the beginning of the genus.

10. SPECIES 2.—*Alcmanian Tetrameter Hypercatalectic*<sup>1</sup> consists of two divisions, the first being a dactylic penthemimeris, *i.e.* two feet and a half from the beginning of an Hexameter, and the second a dactyl and spondee; as,—

Heū quām | præcipi-|tī || mērsā prō-|fūndō. *Boëthius.*

This might be scanned as a common Pentameter deficient by a semifoot; as,—

Hēu quām || præcipi-|tī mēr-|sā prōfūn-|dō,

or still again as a Choriambic Catalectic Tetrameter; as,—

Hēu quām | præcipi-|tī | mērsā prōfūn|dō.

#### GENUS II. ANAPÆSTIC VERSES.

11. *General Canon.* The Anapæst is everywhere convertible into a dactyl or a spondee

<sup>1</sup> Carey, who has been followed by Anthon and other distinguished classical scholars, calls it *Phalæcian*, on the authority, it is alleged, of Terentianus. But this writer's meaning appears to have been misunderstood on this passage. Terentianus, in describing that particular form of verse in the above text, remarks that it is *hendecasyllabic*. But as in making this remark he uses a *Phalæcian* verse, to which species the term *hendecasyllabic* is almost exclusively confined, he adds, in his prolix manner, that the verse he is describing is *alter*, “different” from that he is using, “for the latter,” says he, “is *Phalæcian*, which shall be *afterwards* described.” In the original his words are,

Fiet hendecasyllabos, sed alter,  
Namque hic de genere est Phalæciorum,  
Cujus mox tibi regulam loquemur.

[and sometimes into a procelesmatic] with this limitation, that a dactyl is rarely found in an even place, *i.e.* in the second or fourth, according to the following scale of the Anapæstic Dimeter:—

1	2	3	4
˘ ˘ —	˘ ˘ —	˘ ˘ —	˘ ˘ —
— —	— —	— —	— —
— ˘ ˘	— ˘ ˘	— ˘ ˘	— ˘ ˘

12. SPECIES I.— *The Anapæstic series* is not limited to any definite number of feet, but runs on *continuo carmine*, till it stops short at a pause in the sense, sometimes in the middle of a foot. It then begins again, runs on and stops short as before; and so on to the end of the poem. It is sometimes printed in verses of four feet; as,—

Indūs | gělídūm || pōtāt Ār-|āxēm,  
 Albīm | Pērsāē, || Rhēnūm-|qüe bībūnt.  
 Věněnt | ānnīs || sācūlā | sērīs;  
 Quībūs Ōlcěānūs || vīncūlā | rērūm,  
 Lāxět ēt | īngēns || pātēāt | tēllūs  
 Tīphýs-|quē nōvōs || dētēgāt | ūrbēs.  
 Nēc sit | tērrīs || ūltīmā | Thūlē.<sup>1</sup>      *Seneca.*

<sup>1</sup> This remarkable prophecy, uttered nearly 1500 years before its accomplishment, has been verified to an extraordinary degree by the discovery of America, and its colonization from Europe. The poet doubtless drew his inspiration from some of the Sibylline vaticinations extant in his day.

Sometimes in verses of two feet; as, —

Dēflē | tě vīrūm,  
 Quō nōn | āliūs  
 Pōtūit | cītiūs  
 Dīscērē | caūsās.      *Seneca.*

But divide them as we may in printing, we should always *scan* the whole paragraph as one line, the verses being connected by *Synapheia*,<sup>1</sup> and a short syllable at the end of a line being always lengthened by a consonant or consonants at the beginning of the next, as the final syllables of *virūm*,<sup>2</sup> *aliūs*, *cītiūs*, in the above examples.

13. SPECIES 2.—*Anapæstic Tetrameter Catalectic* (or, as called by others, *Dimeter Catalectic* or *Paræmiac*) consists of three anapæsts and a syllable, varied by the admission of a spondee on the first two places; as, —

Nēc vīnct-|tă lībī-|dīně cōl-|lā.  
 Fōēdīs | sūbmit-|tăt hăbē-|nīs.      *Boëthius.*

### GENUS III. IAMBIC VERSES.

14. *General Canon.* Iambic verse is of two kinds, — pure and mixed. The pure admits no foot except the iambus; the mixed admits spondees on

<sup>1</sup> See *Synapheia*, p. 104.

<sup>2</sup> *M* litera terminatus accusativus, in omni genere semper brevem habet. *Val. Probus*, i. See also *Servius de ultimis syllabis*; and *Diomedes*, iii.

the odd places, — the first, third, etc., and allows any long syllable to be resolved into two short, by which means an iambus may be converted into a tribrach, and a spondee into a dactyl, an anapæst, or a proceleusmatic. Iambic verse, then, admits on the even places a tribrach, and on the odd, a tribrach, a spondee, dactyl, anapæst, or a proceleusmatic. But a tribrach is never admitted into the last place, nor a proceleusmatic into any but the first,<sup>1</sup> according to the following scale of an *Iambic Trimeter Acatalectic*.

1	2	3	4	5	6
υ —	υ —	υ —	υ —	υ —	υ —
υ υ υ	υ υ υ	υ υ υ	υ υ υ	υ υ υ	
— —		— —		— —	
υ υ —		υ υ —		υ υ —	
— υ υ		— υ υ		— υ υ	
υ υ υ υ					

15. SPECIES I.— *Iambic Tetrameter or Octonarius* consists of eight feet, that is, four metres or measures, and admits all the variations; as, —

*Pure.* Adēst | cēlēr || phāsē|lūs īl||lē quēm | vīdē||tīs  
hōs|pītēs. *Catullus.*

*Mixed.* Sānē | pōl īs||tā tē|mūlēn||ta ēst mūlī|ér ēt ||  
tēmērā|rīā. *Terence.*

<sup>1</sup> Writers of Comedy and of Fable (the latter more sparingly), that their language might approach nearer to that of common life, admit the spondee and its equivalents into all the even places but the last.

And agreeably to the practice of the comic poets, —

Atque ēst | hāc ēa-||dēm qūae | mīhī dīx-||tī tū-|tē dī-||  
cās mūlī-|ērī. Terence.

16. SPECIES 2. — *Tetrameter Catalectic* consists of seven iambics and a syllable, admitting the variations ; as, —

*Pure.* Rēmīt-|tē pāl-||līūm | mīhī || mēūm | quōd īn-||  
vōlās|tī. Catullus.

*Mixed.* Quūm dē-|vīā || mūlīērī|āvēs || ōstēn-|dīt ōs-||  
cītān-|tēs. Id.

And according to the comic license, —

Nōn pōs-|sūm sātī' | nārrā-|rē quōs || lūdōs | prābūē-||  
rīs īn|tūs. Terence.

17. SPECIES 3. — *Trimeter or Senarius* (as in the above scale) consists of six feet with all the variations ; as, —

*Pure.* Sūīs | ēt īp-||sā Rō-|mā vī-||rībūs | rūt. Hor.

*Mixed.* Ālītī-|būs āt-||qūe cānī-|būs hōmī-||cīdam  
Hēc-|tōrā. Id.

Rēx, ād-|vōcā-||tā cōn-|cīō-|ne, hāc ē-|dīdīt. Phædrus.

And by the usage of comedy and fable, —

Īnfēs-|tīs Tāu-||rūs mōx | cōnfō-||dīt cōr-|nībūs. Phædrus.

Jām mūl-|tōs ān-||nōs ēst, | cūm pōs-||sīdēo ēt | cōlō. Plautus.

18. SPECIES 4. — *Trimeter Catalectic* consists of five feet and a syllable. It admits the variations,

except that the spondee is rarely, if ever, admitted into the fifth place, but is into the first and third; as, —

*Pure.* Pīūs | fīdē-||līs īn-|nōcēns || pūdī-|cūs.

*Prudent.*

*Mixed.* Rēgūm|qüe pūē-||rīs; nēc | sātēl-||lēs ūr-|cī.

*Hor.*

19. SPECIES 5. — *Dimeter Hypermeter* consists of four feet and a syllable, admitting the spondee on the odd places; as, —

Nōn vūl-tūs īn-||stāntīs | tȳrān-||nī. *Horace.*

20. SPECIES 6. — *Dimeter* or *Quaternarius* has four feet, admitting the variations, —

*Pure.* Sācēr | nēpō-||tībūs | crūōr. *Horace.*

*Mixed.* Mērītīs | rēpēn-||dēt cōn-|grūā. *Prudent.*

Most of the beautiful hymns in the *Roman Breviary* and in the public service of the Catholic Church are composed in this metre; such as that exquisite Morning Hymn, —

Jām lū-|cīs ūr-||tō sī-|dērē, etc., etc., —

or . . . . . Jēsū | cōrō-||nā vīr-|gīnūm, etc., etc., —

or again. Vēxil-|lā rē-||gīs prō-|dēūnt, etc., etc., —

all three justly attributed to St. Ambrose, although the last has been assigned to Venantius Honorius Fortunatus.<sup>1</sup>

<sup>1</sup> A more beautiful or a more comprehensive matutinal prayer can scarcely be offered his Creator by the pious student of any religious denomination than the first of the foregoing hymns. We are there-

In these Dimeters we find that, with few exceptions, strict attention has been paid to the rules of Prosody, the verses generally terminating with a trisyllable, which is their best cadence.<sup>1</sup> Some of these hymns, however excellent in piety and elevated sentiment, are very indifferent specimens of Prosodial composition ; as, —

Jēsū, | nōstrā || rědēm-|tīō, etc.,

fore induced to give it entire for the reminiscence of the youthful reader, remarking that, in reading or recitation, the judicious Prosodian, anxious to preserve its harmony and melody, will cause the *ictus metricus* to fall, *Iambico more*, on every alternate syllable as thus marked : —

Jām lū|cis ôr||tō sī|děrē,  
Deum precemur supplices,  
Ut in diurnis actibus  
Nos servet a nocentibus.  
Linguam refrānans temperet,  
Ne litis horror insonet.  
Visum fovendo contegat,  
Ne vanitates hauriat.  
Sint pura cordis intima ;  
Absistat et vecordia.  
Carnis terat superbiam  
Potūs cibique parcitas :  
Ut cum dies abscesserit,  
Noctemque sors reduxerit,  
Mundi per abstinentiam  
Ipsi canamus gloriam :  
Deo Patri sit gloria,  
Ejusque soli Filio,  
Cūm Spiritu Paracleto,  
Nunc, et per omne seculum.

<sup>1</sup> Much of the sweetness, delicacy, and *curiosa felicitas* of these chaste effusions of the Christian Muse is undoubtedly lost to the readers of Latin Hymns unacquainted with Prosody.

and could never have emanated from the classic pen of the accomplished St. Ambrose, to whom this also has been attributed.

21. SPECIES 7. — *Dimeter Catalectic* or *Anacreontic* consists of three feet and a syllable. It admits in the first position, a tribrach, a spondee, or an amphibrach, rarely allowing a spondee in the third; as,

<i>Pure.</i>	<i>Mixed.</i>	Lēx hāec   dāta ēst    cādū- cīs, Děo   jübēn-  tě, mēm- brīs ; Út tēm- pērēt    lābō- rēm, Mědīcā- bīlīs    vōlūp- tās.	<i>Prudent.</i>
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#### IRREGULAR IAMBIC VERSES.

22. SPECIES 1. — *Galliambus*<sup>1</sup> is composed of two Anacreontics (21), with the final syllable cut off, that is, an Anacreontic followed by three feet. The third foot of both members is always an iambus, and the last but one of the whole is commonly a tribrach; as in the scale following:—

1	2	3	4	5	6	7
— —	U —	U —	—	— —	U —	U —
U U —	U U U			U U —	U U U	
U U U U						

Jām jām | dōlēt || quōd ē-|gī, || jām jām-|qūe pōe-||nītēt.

*Catullus.*

Rōsēis | út hūic || lābēl-|līs || pālāns | sōnītūs || ābit. *Id.*  
Ēgō mūlī-|ēr ēgo ād-||lēlēs-|cēns, || ēgo ēphē-|būs, ēgō ||  
pūēr. *Id.*

<sup>1</sup> So called from its use by the *Galli* or priests of Cybele, in their orgies.

Some Prosodians mark the scale and divide the lines differently; but the scale and metre above are in accordance with the structure of the only specimen of the Galliambus extant, — Catullus's *Atys*, in which the tribach in the penultimate foot is predominant.

23. SPECIES 2.<sup>1</sup> — The *Scazon* or *Choriambus* has six feet, the sixth always a spondee, the fifth always an iambus, and the rest varied, as in Art. 14; thus, —

Mīsēr | Cătūl-||lě dē-|sīnās || īnēp-|tīrē. *Catullus.*  
Piěta-|tě frā-||trēs Cū-|rīōs | līcēt||vīncās. *Martial.*

24. SPECIES 3. — *Iambic Alcaic*, commonly called *Greater Alcaic*, consists of five feet, of which the fourth is always an anapæst, and the rest are iam-  
buses, admitting the spondee on the first and third; but, as in the *Dimeter Hypermeter* (19), the first foot is seldom an iambus, the third scarcely ever; as, —

Vīrtūs | rěpūl-||sāē nēs-|cīā sōr-|dīdāē. *Hor.*

The *Greater Alcaic* is sometimes scanned with a choriambus and an iambus in the latter member or colon; as, —

Vīrtūs | rěpūl-|sāē || nēscīā sōr-|dīdāē.

The *Alcaic* is also scanned so as to make the first colon an iambic measure and a long syllable, and

<sup>1</sup> Although the *Saturnian* ought in regular order to find a place here as species 2, still it has not been deemed requisite to introduce it from its manifest inutility to the young Prosodian.

the second, two dactyls, and indeed this is the mode generally followed; as, —

Vīrtūs|rěpūl-|sæ|| něscia|sordidæ.<sup>1</sup>

GENUS IV. TROCHAIC VERSES.

25. *General Canon.* The trochee is everywhere convertible into a tribrach; the same feet are also admitted into the even places that iambic verse receives into the odd.

26. *SPECIES I.—Trochaic Tetrameter Catalectic* consists of seven feet and a syllable. A tribrach is rarely admitted into the sixth place, never into the seventh, except in some few passages in comedy. In the case of proper names a dactyl is admissible into any place but the fourth and seventh, as in the following scale:—

1	2	3	4	5	6	7	
— — — — — — —							
— — — — — — —							
— — — — — — —							
— — — — — — —							
Proper name	— — — — — — —						
	— — — — — — —						

*Pure.* Tē sō-|cēr süb-||irě|cēlsă || pōscít|āstră||jūpī-  
tēr. *Mart. Capella.*  
*Mixed.* Impi-ūm rāpī-|te, ātquě|mērsūm||prěmītě|  
pērpētū-||is mā-|līs. *Seneca.*

<sup>1</sup> This affords an example of the *poëtica licentia* in closing the line with a long syllable, although the measure requires a short one. See p. 125, 3, *supra*.

The comic writers, although scarcely venturing to alter the seventh foot, introduce the spondee and its equivalents into the odd places by a license similar to that employed in iambic verse; as,—

Quēm rēs | ætās || ūsūs | sēmpēr || ăliquid | ăppōr-||tēt  
nō-|vī. Terence.

In this metre also are written many of the Latin hymns used in the Catholic Church, for which purpose it is admirably adapted from its grand, solemn, and sonorous character, such as that noble hymn on the Passion of our Lord, —

Pāngě, | līngüa, || glōrī-|ōsī|| lāurē-|ām cēr-||tāmīn-|īs.  
*St. Augustinus.*

This is undoubtedly the true mode of writing and scanning this beautiful poem, making every stanza consist of three lines or verses, contrary to the mode usually followed in the Roman Breviary, of dividing each line into two hemistichs, the first a Trochaic Dimeter, and the other a Trochaic Dimeter Catalectic, by which every stanza consists of six lines, thus —

Pāngě, | līngüa || glōrī-|ōsī,||  
Lāurē-|ām cēr-||tāmīn-|īs.

This division, although contrary to all Prosodial rules, was made to suit the convenience of the choir,—one side, or perhaps one choir, singing the complete dimeter, and the other the dimeter catalectic. Some Prosodians scan this verse as an *Iambic Tetrameter Acephalous*; as, —

-Pān|gě līn-||guă glō-|rīō-|sī lāū-|rēām || cērtā-|mīnīs ; but with a manifest diminution of its stately movement and sonorous majesty. It is worthy of remark, that many hymns in this metre can be read with a strict observance of modern accentuation without violating the Latin quantity ; as, —

Sólve vócem, méns, sonóram ; || sólve línguam móbilem. *Prudent.*

Scánde cœli témpla, vírgo, || dígna tánto fóedere.<sup>1</sup>

*M. Capella.*

27. SPECIES 2.—*Dimeter Catalectic (Euripean)* consists of three trochees and a syllable without variation ; as, —

Lārgi-|örä || flāgī-|tō. *Hor.*

Dōnā|cōnsci-||ēntī-|æ. *Prudent.*

#### IRREGULAR TROCHAIC VERSES.

28. SPECIES 1.—*Sapphic*<sup>2</sup> consists of a dactyl inserted between two trochaic measures, or, in other words, of five feet ; viz., a trochee, a spondee, a dactyl, and two more trochees, followed by an *Adonic* or *Dactylic Dimeter* (8), according to the following scale : —

<sup>1</sup> The young Prosodian should observe, that in all these hymns the cæsura uniformly takes place at the termination of the fourth foot, corresponding with the fifth semifeet of the Iambic trimeter ; hence too, in a great measure, sprung the error of the copyists and editors of the Breviary in dividing the verses as above mentioned.

<sup>2</sup> So called from the gifted but ill-starred poetess, its inventor.

1	2	3	4	5
— — — —	— — — —	— — — —	— — — —	— — — —
<i>Adonic.</i>				— — —

Íntě-|gēr vī-|tāe,\* scělē-|rīsqüe | pūrūs.

Nōn ē-|gēt Māu-|rī \* jācū-|līs nēc | ārcū.<sup>1</sup>

Nēc vě-|nēnā-|tīs\* grāvī-|dā sā-|gīttīs,

Fūscē, phā-|rētrā. *Hor.*

An iambus, a trochee, or a dactyl is sometimes admitted into the second place; but with Horace it is invariably a spondee, and the great Roman Lyrist is the safest guide.

The asterisk \* marks the *cæsura* after the second foot, or rather the fifth semifeet. In reciting these odes the pupil should be taught to pay special attention to the *cæsura* and the pause thereby required; for in no other position will the sweetness and harmony of this delightful metre be fully preserved.

29. SPECIES 2.—The *Phalæcian*<sup>2</sup> (sometimes called *Hendecasyllabic*) has five feet, of which the second is a dactyl and the rest trochees; but the first—in violation of the general canon, Art. 25—is almost always a spondee, so that it may be said to consist of a spondee, a dactyl, and three trochees; as,—

Nōn ēst | vīvěrě, | sēd vă-||lérě, | vītă. *Martial.*

<sup>1</sup> The student must bear in mind what has been stated at p. 118 (note), on the use of a long syllable for a short, and *vice versa*.

<sup>2</sup> So called from the poet *Phalæcus*.

This metre is extremely well adapted to the composition of Epigrams. By a slight transposition, the Sapphic may be converted into the Phalæcian ; thus the above Sapphic, —

*Non eget Mauri jaculis nec arcu,*

may be converted into Phalæcian verse thus, —

Nōn Maū-|rī jācū-|līs ě-|gēt něc | ārcū.

#### GENUS V. CHORIAMBIC VERSES.

30. *General Canon.* These have the first foot a trochee, the last an iambus, and the intervening feet choriambuses, that is, they consist of one choriambus or more inserted between the separated members of a choriambus. In some instances, the choriambus is exchanged for an equivalent molos-sus, and the initial trochee almost always passes into a spondee.

31. SPECIES 1.—*Choriambic Pentameter (Choriambic Alcaic)* consists of a spondee, three choriambuses, and an iambus ; as, —

Nūllām | Vārē sācrā | vītē priūs | sēvērīs ār-|bōrēm.  
Hor.

32. SPECIES 2.—*Tetrameter (Asclepiadean)* is the last species with one choriambus omitted ; as, —

Nūllām | vītē priūs | sēvērīs ār-|bōrēm.  
Mæcē-|nās ātāvīs | ēdītē rē-|gībūs. Hor.

As the *cæsura* takes place at the end of the first choriambus, some Prosodians scan this metre as a

Dactylic Pentameter, wanting the last syllable, thus,—

Mæcē-|nās ātā-|vīs || ēdītē | rēgībūs.

33. SPECIES 3.—*Trimeter* or *Glyconic*<sup>1</sup> is the last species with another choriambus thrown out; as,—

Nūllām | —— | —— | sēvērīs ār-|bōrēm  
 Sīc tē | dīvā pōtēns | Cýprī. *Hor.*  
 Īllī | mōrs grāvīs īn-|cūbāt,  
 Quī nō-|tūs nīmīs ūm-|nībūs,  
 Īgnō-|tūs mōrītūr | sībī. *Seneca.*

34. SPECIES 4.—*Trimeter Catalectic* or *Pherecratic*<sup>2</sup> is the *Glyconic* deprived of its final syllable; as,—

Quāmvīs | Pōntīcā pī-|nūs. *Hor.*

This may also be considered as the three last feet of an hexameter (6) and thus scanned,—

Quāmvīs | Pōntīcā | pīnūs.

35. SPECIES 5.—A Pherecratic and a Glyconic joined together form what is called *Priapean*<sup>3</sup> *Hexameter*; as,—

Ō cō-|lōniā qūæ | cūpīs || pōntē | lūdērē lōn-|gō.  
*Catullus.*

#### IRREGULAR CHORIAMBIC VERSES.

36. SPECIES 1.—*Choriambic Tetrameter Hypermeter* consists of three choriambuses, an iambus,

<sup>1</sup> So called from the poet *Glyco*, its inventor.

<sup>2</sup> From *Pherecrates*. <sup>3</sup> From its use in hymns to Priapus.

and a syllable (or three choriambuses and a bacchic); as, —

Sōlūs ővān-|tēm Zěphyrūs | pērdōmīnē-|tūr ān-|nūm.  
*Claud.*

Horace has altered the first choriambus to an Epitritus secundus, or *lame* choriambic tetrameter; as, —

Tē děōs ő-|rō, Sybārīn | cūr prōpērēs | ămān-|dō.

37. SPECIES 2.—*Dimeter Hypermeter (Aristophanian Choriambic)* consists of a choriambus, an iambus, and a syllable (or of a choriambus and a bacchic); as, —

Lýdiā, dīc, | pēr őm-|nēs.

*Hor.*

#### GENUS VI. IONIC VERSES.

38. *General Canon.* Ionic verses are of two kinds, the Ionic *a majore* and the Ionic *a minore*, — or *Ionicus Major* and *Ionicus Minor*, thus denominated from the feet of which they are respectively composed.

39. SPECIES 1.—*Ionic a minore*, like the Anapætic (12), is a continued Series, and scanned as one line by Synapheia. If printed in separate verses, the division into tetrameters is to be preferred. *Ionic a minore* is formed as often as may be required, and without variation from the foot whence it derives the name; as, —

Mísérārum ēst | něque āmōrī | dārē lūdūm, | něqüe  
dūlcī.

Mǎlā vīnō | lǎvēre, āut ēx-|ānīmārī | mětūēntēs.

Pātrūā vēr-|bērā līnguāē, | etc., etc. *Hor.*

40. SPECIES 2.—If from an *Ionic a minore* Tetrameter the first two syllables are removed, there will remain three *Ionici a majore* and a spondee, forming the *Ionic a majore* or *Sotadic*<sup>1</sup> verse; as,—

— | Vīnō lǎvē-|re aūt ēxānī-|mārī mětū-|ēntēs.

Each of the *Ionici*, particularly the third, is convertible into a ditrochée, and any long syllable may be resolved into two short; as,—

Tēr cōrrīpū-|ī tērrībī-|lēm mānū bī-|pēnnēm.

*Petronius.*

#### GENUS VII. COMPOUND VERSES.

41. SPECIES 1.—*Dactylico-Trochaic Heptameter (Archilochian)*, by some called *Logaēdic*<sup>2</sup> verses, consists of the first four feet of a Dactylic Hexameter (the fourth being always a dactyl), followed by three trochees; as,—

Sōlvītūr | ācrīs hȳ-|ēms grā-|tā vīcē || vērīs | ēt Fā-  
vōnī. *Hor.*

<sup>1</sup> From *Sotades*, a poet who lampooned Ptolemy Philadelphus in this metre.

<sup>2</sup> From *λόγος*, “a discourse,” and *δοιδή*, “a song,” because these verses are a combination of the two metres, viz., trochaic, which approximates ordinary conversation, and of dactylic appropriated to the more elevated soarings of poetry.

42. SPECIES 2. — *Dactylic Alcaic*, commonly called *Lesser Alcaic*, consists of two dactyls and a trochaic metre; as,—

Flūmīnă | cōnstītē-|rīnt ā-|cūtō. *Hor.*

This, together with two *Greater Alcaics* (24) and one *Iambic Dimeter Hypermeter* (19), constitutes the celebrated *Alcaic Stanza* of Horace, and to which he was so partial as to compose no fewer than thirty-seven of his exquisite odes in this metre.

SCALE OF THE ALCAIC STANZA.

First two verses.	1	2	3	4	5
	—	—	—	—	—
	—	—	—	—	—
Third verse.	1	2	3	4	5
	—	—	—	—	—
Fourth verse.	1	2	3	4	
	—	—	—	—	

Ödī | prōfā-|nūm || vūlgūs ēt | ārcēō :  
Fävē-|tē līn-|guīs : || cārmīnă | nōn prīus.  
Aūdī-|tă Mū-|sārūm | sācēr-|dōs,  
Vīrgīnī-|būs pū-|rīsqūe | cāntō. *Hor.*

Two other kinds of Compound verse would appear to be used by Boëthius, iv. 5; the one con-

sisting of an Adonic (8), preceded by a trochee metre and a syllable; the other also of an Adonic, preceded by an iambic metre and a syllable; the first member of each admitting the usual variations (25, 14); as, —

Sīquīs | Ārctū-||rī || sīděrā | nēscīt  
 Prōpīn-|quā sūm-||mō || cārdīně | lābī.

Carey, followed by Anthon and other eminent Prosodians, speaks of these as varieties of *Phalaecian Pentameter*, or, according to our classification, of the *Alcmanian Tetrameter Hypercatalectic* (10); but the fact that Boëthius, throughout the whole of this poem, has regularly used the Trochaico-Dactylic and the Iambico-Dactylic alternately, with scarcely a departure from the Trochaic law (25) in the one, or from the Iambic law (14) in the other,—forms a weighty objection to this view of the subject.

#### RHYMING VERSIFICATION.

 The following hymn, written by Pope Damasus about the middle of the fourth century, is given as a literary curiosity, not only as affording one of the earliest specimens of rhyming versification so prevalent for many ages afterwards, but also as evidence of the method of reading verse then customary among the Romans. Being written anterior to the decline of the Latin language, and while it was yet a living tongue, by one of

the most accomplished scholars of his age, it demonstrates beyond contradiction that *quantity*, not *accent*, was regarded as the only safe guide in reading or recitation; because, from the structure of the hymn, it is evident the Pope intended his verses to rhyme. Now this they never will do unless read with the nicest attention to quantity in the manner following; viz., let the first syllable of every line or verse be separated or pointed off, and let the remaining syllables be read and pronounced as Anapæsts, laying a stress on every third syllable, particularly on the final long ones, and we shall have as perfect rhyme as can be desired; thus,—

Mār-týrīs éc-cě dřés | Āgáthæ,  
 Vir-gínīs é-micát éx-ímiáé;  
 Christus eam sibi quâ sociat,  
 Et diadema duplex decorat.  
 Stirpe decens, elegans specie,  
 Sed magis actibus atque fide,  
 Terrea prospera nil reputans,  
 Jussa Dei sibi corde ligans;  
 Fortior hæc trucibusque viris,  
 Exposuit sua membra flagris.  
 Pectore quam fuerit valido,  
 Torta mamilla docet patulo.  
 Deliciæ cuī carcer erat;  
 Pastor ovem Petrus hanc recreat.  
 Lætior inde, magisque flagrans,  
 Cuncta flagella cucurrit ovans.

Ethnica turba, rogum *fugiens*,<sup>1</sup>  
Hujus et ipsa meretur *opem*;<sup>1</sup>  
Quos fidei titulus decorat,  
His Venerem magis ipsa premat.

Jam renitens, quasi sponsa, polo,  
Pro misero rogito Damaso.  
Sic tua festa coli faciat,  
Se celebrantibus ut faveat.

<sup>1</sup> The possibility, if not the probability, of making *opem* rhyme with *fugiens* is plausibly argued by Carey. See his *Latin Prosody made Easy, in loc.*

# SUPPLEMENT,

CONTAINING

*Exercises on the Rules of Quantity, Figures of Prosody, and Different Species of Verse,*

FOR GENERAL RECAPITULATION.

*Tertia* post illas successit *ænæa* proles. *Ovid.*

Omnia jam *fient, fieri* quæ posse negabam. *Id.*  
Nam, simul ac species patefacta est verna *diæi*.

*Lucret.*

Morbus ut indicat, et *gelidæi* stringor *aquæi*. *Id.*  
*Unius* ob noxam, et furias Ajacis Oilei. *Virgil.*  
Navibus, infandum! amissis, *unius* ob iram. *Id.*  
Exercet *Diana* choros, quam mille secutæ. *Id.*  
Ira pharetratae fertur satiata *Diana*. *Ovid.*

Quam nos|tro illi|us la|batur | pectore | vultus. *Vir.*

Inter cunctantes *cæcidit* moribunda ministros. *Vir.*

Pyrrhumque, et ingentem *cæcidit*. (19.)<sup>1</sup> *Horace.*

Pan deus Arcadiæ *vénit*, quem *vñdimus* ipsi. *Vir.*  
... *Visa* mihi ante oculos, et *nōtâ* major imago. *Id.*

Hæc ubi dicta *dedit* portis sese *extulit* ingens.

*Vir.*

... Demersa exitio. *Diffidit* urbium. (32.) *Horace.*

<sup>1</sup> The numbers in this Supplement refer to paragraphs of section viii.

Nam cœlo terras, et terris *abscidit*<sup>1</sup> undas. *Ov.*  
 Matre dea monstrante viam, *dæta* fata secutus. *Vir.*

Cornua *velatārum* obvertimus *antennārum*. *Id.*  
 Insignem *pietāte* *vīrum* tot adire *labōres* ... *Id.*  
 ... *Æolus*, et clauso *ventōrum* *carcēre* regnet. *Id.*  
 Claudite jam rivos *puéri*, sat prata biberunt. *Id.*  
 ... *Alītibusque* jaces, nec te in tua *funēra* mater. *Id.*  
 Jam nunc *mināci* *murmūre* cornuum. ... (24.) *Hor.*  
 Ipsi in defossis *specūbus* secura sub altâ. *Virgil.*  
 Et gener auxilium Priamo *Phrygībusque* ferebat. *Id.*

Et Laberi mimos ut pulchra *poēmāta* mirer. *Hor.*  
 Et *sālis* occultum referunt in lacte saporem. *Vir.*  
 Ecce Dionæi processit *Cæsāris* astrum. *Id.*  
 Ille, datis *vādībus*, ruri qui extractus in urbem  
 est. ... *Hor.*  
 Nigranti piceâ, *trābībusque* obscurus acernis. *Vir.*  
 Hic Lelegas *Cārasque*, sagittiferosque Gelonos. *Id.*  
 Flumina jam lactis, jam flumina *nectāris* ibant. *Ov.*  
 ... Exspirant acrem *panāces*, absinthia tetra. ...  
*Lucret.*

Armatam *fācībus* matrem et serpentibus atris. *Vir.*

Ut canis in vacuo *lepōrem* cum Gallicus arvo. *Ov.*  
*Œdipōdas* facito Telegonasque voces. (9.) *Id.*  
 Munera portantes, *ebōrisque* aurique talenta. *Vir.*  
 Multa super Priamo rogitans, super *Hectōre* multa.  
*Id.*  
 Curculio, atque *Inōpi* metuens formica senectæ. *Id.*  
 Eoasque acies, et nigri *Memnōnis* arma. *Id.*

<sup>1</sup> But *abscidi*, from *abs* and *cædo*, is long.

Eripuit, geminique tulit *Chirōnis* in antrum. *Ovid.*  
 . . . Aut Helicen jubeo, strictumque *Oriōnis* ensem.

*Id.*

Armatumque auro circumspicit *Oriōna*. *Virgil.*

*Immemōres* socii vasti *Cyclōpis* in antro. *Id.*

Mancipiis locuples eget æris *Cappadōcum* rex. *Hor.*

Ingentem manibus tollit *cratēra* duobus. *Ovid.*

Ingens argentem, Dodonæosque *lebētas*. *Virgil.*

. . . Junonis, gelidumque *Aniēnem*, et roscida rivis. .

*Id.*

Non ulli pastos illis egere *diēbus*. *Id.*

Aut impacatos a tergo horrebit *Ibēros*. *Id.*

Jupiter antiqui contraxit tempora *vēris*. *Ovid.*

Æquatae spirant auræ, datur hora *quiēti*. *Virgil.*

Ascanium surgentem, et spes *hærēdis* Iüli. *Id.*

Nec de *plēbe* deo, sed qui cœlestia magno . . . *Ovid.*

. . . *Rēgis* Romani; primus qui *lēgibus* urbem. . *Vir.*

Fluminibus vertit *vervēcum* lana colorem. *Priscian.*

Tollere consuetas audent *delphīnes* in auras. *Ov.*

Jam jam contingit summum *radīce* flagellum.

*Catullus.*

Dextera, quæ *Ditis* magni sub mœnia tendit. *Vir.*

Tractavit *calīcem* manibus dum furta ligurit. *Hor.*

Hinc sinus est longus *Cilīcum*, qui vergit ad ortus.

*Priscian.*

Mœnia conspicio, atque adverso *fornīce* portas.

*Virgil.*

Florentem cytisum, et *salīces* carpetis amaras. *Id.*

Nec spatio distant *Nesīdum* littora longo. *Priscian.*

*Palūdis* in secreta veniet latibula. (17.) *Phædrus.*  
 Ambiguam *tellūre* novâ Salamīna futuram. *Horace.*  
 Una salus victis nullam sperare *salūtem.* *Virgil.*  
 Nam *Ligūrum* populos, et magnas rexerat urbes.

*Ovid.*

Talis Amyclæi domitus *Pollūcis* habenis. *Virgil.*  
 Cum faciam vitula pro *frūgibus*, ipse venito. *Id.*

*Trachynæ* video; quis mihi terras dedit. (17.)

*Seneca.*

Halcyone *Ceyca* movet; *Ceycis* in ore. . . . *Ovid.*  
 Sive *Erycis* fines regemque optatis Acesten. *Vir.*

. . . *Conserimus*, multos Danaum *demittimus*  
 Orco. *Id.*

*Fudimus*, insidiis, totâque *agitavimus* urbe. *Id.*  
 Cæca *sequebatur*, totumque incauta per agmen. . . .  
*Id.*

Lac *facitōte* bibat, nostrâque sub arbore ludat.

*Ovid.*

. . . *Scripturus*; neque te ut *miretur* turba labores.

*Horace.*

*Solūtus* omni fœnore. (20.) *Id.*

Hoc erat, hoc votis inquit quod sæpe *petīvi.*

*Virgil.*

Sed quamvis formæ nunquam mihi fama *petīta* est.

*Ovid.*

Nec tamen, et cuncti miserum servare *velītis.* *Id.*

Nec miseræ prodesse in tali tempore *quībat.* *Luc.*

*Viderītis* stellas illic ubi circulus axem. . . . *Ovid.*

Dein cum millia multa *fecerimus* (29.) *Catullus.*

... Limina portarum, nec spes opis ulla *dăbătur*.  
*Virgil.*

Troja per undosum *petĕrētur* classibus æquor. *Vir.*  
Sanguine foedantem quos ipse *sacravĕrat* ignes. *Id.*  
Carmina tum melius, cum *venĕrit* ipse canemus. *Id.*  
Si modo fert animus, *gradĕre*, et *scitabĕre* ab ipso.  
*Ovid.*

“Noris nos” inquit; “docti *sūmus*.” Hic ego,  
“Pluris.” *Horace.*

*Dexteră* diriguit, nec *citrā*, *motă* nec ultra. *Ovid.*  
Sed tamen iste deus qui sit *dā* Tityre nobis. *Vir.*

... Leniit, et *tacitā* refluens *ită* substitit,  
undâ. ... *Virgil.*

*Solvitē cordĕ* metum Teucri, *secluditē* curas. *Vir.*  
*Molŷ* vocant superi; *nigrâ* *radicĕ* tenetur. *Ovid.*

*Nesǣ* Spioque, Thaliaque, *Cymodocēque*. *Virgil.*  
Pro *rē* pauca loquar. Nec ego hanc abscondere  
furto. ... *Id.*

Vos *Tempē* totidem tollite laudibus. (32.) *Horace.*  
Consiliis *parē*, quæ nunc pulcherrima Nantes. ...  
*Virgil.*

*Mē* miserum! *nē* prona cadas, *indignavĕ* lăedi.  
*Ovid.*

*Certē* sive mihi Phyllis, sive esset Amyntas ...  
*Virgil.*

Non *benĕ* cœlestes impia dextra colit. (9.) *Ovid.*  
Tecta *supernĕ* timent, metuunt *infernĕ* cavernas. ...  
*Lucretius.*

*Vidī Virgineas intumuisse genas. (9.)* *Ovid.*  
*Vultū quo cœlum tempestatesque serenat.* *Virgil.*

*O crudelis Alexi, nihil mea carmina curas.* *Vir.*  
*Sicutī summarum summa est æterna, neque extra....*

*Lucretius.*

*Est mihi, sitque precor, flavæ tutela Minervæ....* *Ov.*  
*Puella senibus dulcior mihi<sup>1</sup> cygnis. (23.)* *Martial.*  
*Nec jacere indū manus, via qua munita fidēi.* *Luc.*

*Victa jacet pietas, et Virgō cæde madentes. . . .*  
*Ovid.*

*Cadet in terras Virgō relictas. (12.)* *Seneca.*  
*Orō, qui reges consuesti tollere, cur non....* *Hor.*  
*Quo fugis? Orō<sup>2</sup> mane, nec me, crudelis, amantem. . . .*  
*Ovid.*

*Sed timuit, ne forte sacer tōt āb ignibus æther. . . .*  
*Ovid.*

*Hic vēl ād Elei metas et maxima campi . . .* *Virgil.*  
*Tum patēr omnipotens misso perfregit Olym-*  
*pum. . . .*  
*Ovid.*

*Vēr erat æternum, placidique tepentibus auris . . .*  
*Id.*

*. . . Si cita dissiliant nempe āēr omne necesse*  
*est. . . .*  
*Lucretius.*

<sup>1</sup> Decisive instances of *mihi*, *tibi*, etc., with the final *i* long, occur frequently in Iambic verse. See Plaut. Cist. II. 3. 11. Pœnul. I. 3. 3. Catul. 42. 8 (al. 45. 8); 23. 6 (al. 25. 6); 8. 3. 15. Hor. Epod. 4. 2; 5. 101; 8. 3; 10. 16; 15. 20. Phæd. III. prol. 61; 12. 7. II. 4. 7. III. 18. 14. IV. 6. 24. II. 5. 4. III. 18. 2. Hor. Carm. IV. 5. 6, etc.

<sup>2</sup> See Ov. Met. II. 566. III. 266. XV. 497. Trist. I. 1. 44; 2. 77. Am. III. 7. 2. Hor. Sat. I. 4. 104, etc.

Dum calet, et medio *sōl* est altissimus orbe. *Ovid.*  
Sisyphon aspiciens, “*cūr* hic e fratribus” inquit...  
*Id.*

*Sīc* omnes, ut et ipsa Jovis conjuxque sororque...  
*Ovid.*  
... Ulla tenent, unco *nōn* alligat anchora morsu.  
*Virgil.*

Quid vetat irato *numēn* adesse deo? (9.) *Ovid.*  
*Daphnīn* ad astra feremus; amavit nos quoque  
Daphnis. *Virgil.*

*Iliōn* in Tyriam transfer felicius urbem. *Ovid.*  
*Donēc* eris felix multos numerabis amicos. *Id.*  
*Forsitān* et nostrum nomen miscebitur istis. *Id.*

Aut tondit *infirmās* oves. (20.) *Horace.*  
*Matrēs* atque viri, defunctaque corpora vitâ. *Virgil.*  
Virginibus Tyriis *mōs* est gestare pharetram. *Id.*  
*Siquīs* erit qui te, quod sis *meūs* esse legendum...  
*Ovid.*

... Et *Libȳs* Amphimedon, avidi committere  
pugnam. *Id.*

Vivitur ex rapto; non *hospiēs* ab hospîte tutus. *Ov.*  
Ultus ēs offensas, ut decet, ipse tuas. (9.) *Id.*

Queruntur in *sylvīs* aves. (20.) *Horace.*  
... *Currūs* et intactas boves. (20.) *Id.*  
*Vis* ut nulla virūm, non ipsi excindere ferro... *Vir.*  
... Cum *sīs* et prave sectum stomacheris ob un-  
guem. *Horace.*  
Ter vocata *audīs*, adimisque letho. (28.) *Id.*

*Quamvis* increpitent socii, et vi cursus in altum. . . .

*Virgil.*

Hic situs est Phaëthon, *currūs* auriga paterni. *Ov.*

Fiet enim subito *sūs* horridus atraque tigris. *Vir.*

Nare per æstatem liquidam *suspexeris* agmen. *Id.*

Si thure *placaris* et hornâ. . . . (19.) *Horace.*

. . . . Sors exitura, et nos in æternum<sup>1</sup> (19.)

Exilium impositura cymbæ. (42.) *Horace.*

1. Terras|que trac|tusque maris cœlumque pro|fundum.

2. Amphi|on Dir|cæus in | Actæ|ō Ara|cyntho.

3. Nec *sum* adeo informis nuper *me* in littore vidi.

4. Te Corydon ὃ Alexi: trahit sua quemque voluptas.

5. Et longum formose vălē vălē inquit Iola.

6. Tityre pascentes a flumine | reice ca|pellas.

7. Clara Deum Soboles, magnum Jovis | in|cre|mentum.

8. Cum gravius dorso subi|it onus. | Incipit ille.

9. Pro molli viola pro purpure|o nar|cisso.

1. Que long by Cæsura. See p. 98.

2. In the fifth foot *o* is not elided. See under *Synalœpha*, p. 101.

3. In this verse three elisions.

4. *O* is not elided. See under *Synalœpha*.

5. The *e* in the 2d *vale* not elided, but shortened. See under *Synalœpha*.

6. Either to be read *rejce* by Syncope of *i*, or the *j* elided, and then *reice* contracted into *reice* by Synæresis, p. 99.

7. This is a Spondaic Hexameter.

8. *It onus* — *it* long by Cæsura.

9. A Spondaic Hexameter.

<sup>1</sup> To be read “æter-||N exilium.”

10. Fluviorum rex Eridanus, camposque per omnes.
11. Ter sunt cona|ti im|ponere | Pelio Ossam.
12. Glauco, | et Pano|peæ et | Ino|o Meli|certæ.
13. Insulæ | Ioni|o in mag|no, quas dira Celæno.
14. Et spu|mas miscent ar|genti, | vivaque | sul-  
phura — Idæasque pices.
15. Sed fortuna valens audacem fecerat | *Orpheæ*.
16. Bis patriæ cecidere manus. Quin protinus |  
omnia.
17. Stant et | junipe|ri & | castane|æ hir|sutæ.

10. *Fluviorum* to be read as if *fluvjorum*, or taken as an Anapæst.
11. In two vowels of this line *Synalœpha* not employed.
12. Do., and a diphthong shortened.
13. In the first foot a diphthong not elided, but shortened.
14. *A* at the end is elided by the vowel at the commencement of the next line.
15. Pronounce the last word *Orpha* by Crasis, p. 100.
16. *Omnia* made two syllables.
17. This line a Spondaic, and has two vowels unelided by *Synalœpha*.

## APPENDIX.

1. This rule is strictly true in combinations of the mutes with L and R. The *a* in *agmen*, for example, and the *i* in *lignum* are always long. In *cycnus* and other words of Greek origin the vowel is common in poetry.

2. *Gavīsum* and *pectītum* may be also considered exceptions to the rule, which does not account for either of them.

3. While this is a safe rule to follow, yet it may be added that in some of these words, and some others like them, the quantity of the *o* in *pro* is variously marked by Prosodians and Lexicographers.

4. Many, however, contend that *appendix* should have the increment long. *Fulix*, *helix*, *strix*, and a few others not mentioned in the rule take the short increment.

5. *Velim*, *feret*, etc., are hardly exceptions, as *e* is not an increment, since *vis* and *fers* stand for the regular forms *volis* and *feris*.

6. Alvarez says of this *i* in prose, “*Consuetudini regionis servies.*” In ancient times as well as now opinions greatly differed about it; but if we judge from the practice of to-day, it may be safer to make the vowel short.

# RELATIVE VALUE OF THE LATIN POETS AS METRICAL AUTHORITIES.

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I. We will first give a list of the Latin poets, with the dates of their birth and death, where these particulars can be ascertained, and then a statement of their relative value as authorities in matters of a metrical nature.

		Born.	Flourished.	Died.
LIVIUS ANDRONICUS .	B.C.	.	240	220
NÆVIUS . . . . .		.	235	204
ENNIUS . . . . .	239	.	.	169
PLAUTUS . . . . .	227	.	.	184
CÆCILIIUS . . . . .		.	179	168
PACUVIUS . . . . .	219	.	.	130 (?)
TERENTIUS . . . . .	194	.	.	160
ATTIUS . . . . .	170	.	139	(alive 103)
LUCILIUS . . . . .	149	.	121	103
AFRANIUS . . . . .		.	100	.
LUCRETIUS . . . . .	96	.	.	52
CATULLUS . . . . .	87	.	.	46
VIRGILIUS . . . . .	70	.	.	19
HORATIUS . . . . .	65	.	.	8
TIBULLUS . . . . .	59 (?)	.	.	20
PROPERTIUS . . . . .	54 (?)	.	.	14
OVIDIUS . . . . .	43	.	.	A.D. 17

*Cornelius Gallus.*  
*Pedo Albinovanus.*  
*Publius Syrus.*  
*Marcus Manilius.*  
*Gratius Faliscus.*  
*Aulus Sabinus.*  
*Cæsar Germanicus.*

	A.D.	Born.	Flourished.	Died.
PHÆDRUS . . . . .		48 . . .		
SILIUS ITALICUS . . . . .	25 . . .			100 . .
PERSIUS . . . . .	34 . . .			63 . .
LUCANUS . . . . .	38 . . .			65 . .
JUVENALIS . . . . .	40 . . .			120 . .
MARTIALIS . . . . .	40 . . .			101 . .
PETRONIUS ARBITER . . . . .		61 . . .		
VALERIUS FLACCUS . . . . .		69 . . .		88 . .
STATIUS . . . . .	61 . . .			96 . .
SULPITIA . . . . .		88 . . .		

<i>Avianus</i> . . . . .			160 . . .	
<i>Dionysius Cato</i> . . . . .			160 . . .	
<i>Serenus Sammonicus</i> . . . . .				212 . .
<i>Commodianus</i> . . . . .			265 . . .	
<i>Nemesianus</i> . . . . .			280 . . .	
<i>CALPURNIUS</i> . . . . .			284 . . .	
<i>Porphyrius</i> . . . . .			326 . . .	
<i>Juvencus</i> . . . . .			337 . . .	
<i>AUSONIUS</i> . . . . .	309 . . .			394 . .
<i>Falconia</i> . . . . .			394 . . .	
<i>Prudentius</i> . . . . .	348 . . .		392 . . .	
<i>CLAUDIANUS</i> . . . . .	365 (?) .	400 . . .		
<i>Numatianus</i> . . . . .			416 . . .	
<i>Paulinus</i> . . . . .	353 . . .			431 . .
<i>Prosper Aquitanus</i> . . . . .				463 . .
<i>Sedulius</i> . . . . .			450 . . .	
<i>Mamercus</i> . . . . .				474 . .
<i>Sidonius Apollinaris</i> . . . . .	438 . . .	(?) . . .		484 . .
<i>Dracontius</i> . . . . .			456 . . .	
<i>Martianus Capella</i> . . . . .			474 . . .	
<i>Avitus</i> . . . . .			490 . . .	
<i>Boëthius</i> . . . . .	470 (?) .			524 (?) . .
<i>Verrantius Fortunatus</i> . . . . .	530 . . .			

II. In the above list, some who precede Lucretius must be thrown out of consideration altogether. We can attach no importance, in controverted points, to these early bards, of whom nothing has descended to us except short and mutilated fragments. It is well known that these scraps are all collected, at second hand, from the old grammarians and others, who cited them for the purpose of proving or illustrating particular points, which seldom have any reference to quantity. The quotations, it would seem, were frequently made from memory, and therefore subject to every kind of change and corruption in the first instance, in addition to the subsequent mutilations which they suffered in transcription, arising from the strange and uncouth dialect in which many of them were expressed.

III. The comic dramatists, Plautus and Terence, must also, in strictness, be excluded. We are still comparatively ignorant of the laws by which their verse is regulated, notwithstanding the labors of such men as Erasmus, Scaliger, Faber, Hare, Bentley, Hermann, and a host of others.

IV. Lucretius and Catullus, although inferior in genius to none of their successors, scarcely occupy the first rank in the estimation of the Prosodian, because they may be said to exhibit the language in its transition state, at a period when much of the ancient roughness was removed, but when it had not yet received the last brilliant polish.

V. Virgil, Horace, Tibullus, Propertius, and Ovid are our great standards; yet even among these slight differences may be perceived. The first two never admit the double *i* in the genitive of nouns of the second declension in *ium* and *ius*, which is common in Ovid; and the shortening of final *o* in verbs, which was afterward extended to nouns and adverbs, first begins to appear in the immediate successors of Virgil.

VI. Of the above, Propertius is the least valuable, on account of the small number and imperfections of the

Mss., which have, in many passages, baffled the acuteness of the most practised editors.

VII. Next follows a group of seven, all of little moment. After these we come to Phædrus, whose fables are now generally received as authentic; but the text is derived from one or two indifferent MSS., and is, consequently, in many places, confused and unsatisfactory.

VIII. With regard to those who come after, up to the end of the first century, it may be laid down as a rule, that their authority is admissible in points where we can obtain no information from purer sources, but must never be placed in competition with that of the great masters who went before.

IX. All the successors of Statius must be regarded as of little value for matters of prosody, except Calpurnius, Ausonius, and Claudian, the latter of whom is not more remarkable for the purity of his diction than for the false glitter of his style.

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